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SOME ACCOUNT  
OF THE  
ENGLISH STAGE,

FROM THE  
RESTORATION IN 1660 TO 1830.

IN TEN VOLUMES.

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*Εἰ δὲ τι παρωπται, ἢ οὐκ ἀκριβῶς ἀνελήθηται, μηδὲ τις ἡμᾶς γραφῶν μεμψέως,  
ἐνοῶν ὡς πεπλανημένην ἱστορίαν συνελιζόμεν.—EVAGRIUS, p. 473.*

IF ANY THING BE OVERLOOKED, OR NOT ACCURATELY INSERTED, LET  
NO ONE FIND FAULT, BUT TAKE INTO CONSIDERATION THAT THIS  
HISTORY IS COMPILED FROM ALL QUARTERS.

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VOL V.

BATH :

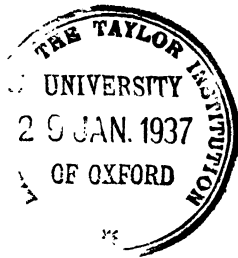
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SOME ACCOUNT  
OF THE  
**English Stage from the Restoration**  
IN 1660 TO 1830.

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D. L. 1762-1763.

GARRICK and Lacy effected a most material stage reformation—which was afterwards adopted at C. G.—Wilkinson and Davies say that this was done in 1762.

The theatres formerly were not large enough for the benefit night of a favourite performer—therefore the following advertisement was usually added on this occasion; “Part of the Pit will be railed into “the Boxes, and the Stage will be formed into an “Amphitheatre where servants will be allowed to “keep places”\* — see Mrs. Clive’s bt. D. L. March 20 1738.

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\* Tho’ this amphitheatre seems in the first instance to have been meant for box company, yet it was not unusual in the case of an overflow, to admit persons at a lower rate—Mrs. Bellamy,

When a great house was not expected, then the performer usually added to the bottom of the bill, "N.B. not any building on the stage"—what was termed a building on the stage was certainly the greatest nuisance that ever prevailed—Wilkinson tells us that he had seen Mrs. Cibber prostrating herself on an old couch covered with black cloth, as the tomb of the Capulets, with at least 200 persons behind her—when Quin returned to the stage to play Falstaff for Ryan's benefit, notwithstanding the impatience of the audience to see their old acquaintance, he was several minutes before he could pass through the numbers that wedged him in. (*Wilkinson.*)

Holland acted Hamlet for his 1st benefit—he was born at Cheswick, in the neighbourhood of London, where his father then resided—when the night came, his friends attended, and his native village was left almost literally empty—among the rest of his visiting acquaintance, was a country girl, seated at the west end of the amphitheatre, where she had an easy egress.

On the appearance of the Ghost, by the usual stage trick, Hamlet's hat flew off, and lay nearly at the damsel's feet—she, pitying the situation of her young friend, gently stole from her seat, took up the hat, and placed it upon Holland's head, with the

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in relating the quarrel between herself and Mrs. Hamilton, says, that Mrs. Hamilton having a full gallery disposed of the overflow in the boxes, and upon the stage, preferring their two shillings apiece to empty benches—Holland must have done the same at his benefit.

broad corner foremost, as it is generally worn by a drunken man—she regained her seat with apparent exultation for the friendly feat she had performed, in defending the young prince from such a “nipping” and an eager air,” as he had just been shivering under, and Hamlet proceeded to finish the scene, unconscious of the ridiculous figure in which he was placed—the audience, unwilling to break in upon the solemnity of the performance, bit their lips, and with difficulty restrained their risibility, till the Ghost and Hamlet were fairly off the stage, when they indulged themselves in one of the loudest laughs ever heard in a theatre.\*

But tho' it was on benefit nights alone that the public were allowed to seat themselves on the stage, yet gentlemen seem to have claimed a constant right of admission behind the scenes.

Garrick was fully sensible of the absurdity of having one audience on the stage, and another before the curtain—he was reminded that Sheridan by his resolute behaviour had conquered the refractory spirit of the Irish Gentlemen, by shutting his stage-door against them; and after suffering many vexations and much opposition, had supported his right with the sanction of legal authority—Much as Garrick wished for a reformation, yet he was for some time deterred by the obstacles that prevented it—he had three parties to encounter, all of them formidable, and when united, truly alarming—1st to banish

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\* Wilkinson relates this story with rather more pleasantry; but as Jackson was actually present, his account must be preferred.

young men of fashion from behind the scenes was judged a daring attempt ; as the Manager's right to rule where they were concerned, was looked on as a vulgar law, to which none but the mean spirited submitted—2ndly, the going behind the scenes on benefit nights pleased young clerks and others, who liked to see the actresses nearer than they were accustomed to—3rdly most of the principal and some of the middling rank of performers, would not choose to pay the charges for their benefit nights, and be abridged of £100 or £150 advantage accruing from the building and general admission on the stage—Garrick and Lacy on consulting together, very judiciously concluded, that the plan of reformation must be preceded by a considerable enlargement of the playhouse ; and that if it could be so contrived, that the space before the curtain should contain as many persons, as had formerly filled the pit, boxes, galleries, and the stage, nobody could have any pretence to murmur.

The theatre was accordingly enlarged—Murphy says to a receipt of £335—and from that time scarcely any but the performers were permitted to visit the scenes of the playhouse. (*Wilkinson and Davies.*)

Sept. 18. Careless Husband, and Old Maid.

21. Beggar's Opera. Macheath = Lowe : Peachum = Moody : Lockit = Bransby : Filch = Parsons, his 1st appearance there : Lucy = Mrs. Clive : Mrs. Peachum = Mrs. Parsons, her 1st appearance there : Diana Trapes = Mrs. Bradshaw :—with Lying Valet. Sharp = Vernon.

23. Beggar's Opera. Peachum = Yates : Polly =

Mrs. Vincent :—with Miss in her Teens. Fribble = Obrien : Flash = King : Miss Bidy = Miss Pope.

25. Henry 4th part 1st. Falstaff = Love, his 1st appearance there : Hotspur = Holland : King = Harvard : Prince of Wales = Palmer : Lady Percy = Mrs. Palmer : Hostess = Mrs. Bradshaw : — with Musical Lady.

28. Romeo and Juliet = Holland, and Mrs. Cibber : —with Double Disappointment. Phelim = Moody.

29. Provoked Wife. Sir John Brute = Garrick : Constant = Havard : Col. Bully = Vernon : Lady Fanciful = Mrs. Clive.

30. Suspicious Husband. Ranger = Garrick : Strictland = Love : — he and Parsons both came from Edinburgh—Love had been the acting manager there —Parsons had played the Miser—Jackson procured them their engagement with Garrick.

Oct. 4. Garrick acted Kitley :—with Devil to Pay. Sir John Loverule = Vernon : Jobson = Love : Nell = Mrs. Clive.

5. Richard 3d = Holland—6. Hamlet = Garrick.

7. Not acted 3 years, Oroonoko = Jackson, being his 1st appearance there : Aboan = Holland : Imoinda = Mrs. Palmer :—Jackson, tho' possessed of a good person and some judgment, was however but an indifferent performer, owing to the disadvantages of a harsh voice and provincial accent—(B. D.)—Churchill is very severe on him in the Rosciad—Jackson continued in London about 3 years—he was afterwards at Dublin, and lastly manager at Edinburgh.

Oct. 8. Jealous Wife—11. All in the Wrong.

12. Tancred and Sigismunda. Siffredi = Love.



13 and 14. Garrick acted Archer and Don Carlos.

15. Not acted 10 years, Lady Jane Gray. Lord Guilford Dudley = Jackson : Pembroke = Holland, 1st time: Gardiner = Havard : Lady Jane Gray = Mrs. Yates, 1st time.

16. Jane Shore. Gloster = Love, 1st time.

19. Mistake. Don Felix = Parsons : (he did not act on the 14th) Camillo = Mrs. Lee.

20. Venice Preserved. Jaffier = Garrick : Pierre Holland, 1st time : Priuli = Havard : Renault = Packer : Belvidera = Mrs. Cibber.

22. Lady Jane Gray, with a Pastoral, called the Spring. Daphnis = Norris : Damon = Vernon : Amaryllis = Mrs. Vincent : Phillis = Miss Young :— Daphnis tells Amaryllis that honour calls him to arms, but that her faithful shepherd shall never change—in the 2d act, Damon says that the din of war is hushed, and that Daphnis may stay at home—this musical trifle is attributed to Harris—it is said to have been reprinted in 1766 as Daphnis and Amaryllis.

23. All's well that ends well. Bertram = Palmer : Parolles = King : King of France = Havard : Lefeue = Burton : Clown is omitted : Helena = Mrs. Palmer : Countess of Rousillon = Mrs. Pritchard.

25. Constant Couple. Sir Harry Wildair = Obrien :—the two Clinchers are still omitted.

27. Romeo and Juliet. Paris = Lee.

28. Love makes a Man. Charino = Parsons : Don Duart = Lee :—rest as May 7 1762.

29. Cymbeline. Posthumus = Garrick : Belarius = Havard : Cymbeline = Love.

30. Tempest. Ferdinand = Vernon : Ariel = Miss Young.

Nov. 1. Mourning Bride. Osmyn = Holland : King = Love : Gonzalez = Havard : Garcia = Lee : Zara = Mrs. Pritchard : Almeria = Mrs. Yates.

2. Wonder. Don Felix = Garrick : Violante = Mrs. Cibber.

3. Henry 4th, part 2d. Falstaff = Love :—with Apprentice. Charlotte = Mrs. Hopkins.

4. Tamerlane. Moneses = Jackson :—rest as before—with Duke and no Duke. Trappolin = King.

10. Garrick acted Bayes.

11. Garrick acted Lord Chalkstone.

15. Polly Honeycombe, with alterations.

17. Spanish Fryar. Dominic = Love, 1st time : Gomez = Yates : Torrismond = Holland : Bertran = Lee : Queen = Mrs. Yates : Elvira = Mrs. Cibber.

18. Alchemist. Abel Drugger = Garrick : Sir Epicure Mammon = Love, 1st time.

19. King Lear = Garrick : Cordelia = Mrs. Cibber.

22. Stratagem. Archer = O'Brien : Scrub = Garrick.

25. All's well. Interpreter = Blakes.

26. Way of the World. Millamant = Mrs. Pritchard : Mrs. Marwood = Mrs. Hopkins.

27. Zara. Lusignan = Garrick : Osman = Holland : Zara = Mrs. Cibber.

29. Constant Couple. Smuggler = Blakes :—no Clinchers in the bill.

Dec. 1. Confederacy.

3. Henry 4th part 2d. Sir John Falstaff = Love : King = Garrick : Prince of Wales = Holland : Shallow = Yates : Pistol = King : Archbishop of York = Havard : Prince John = Lee : Chief Justice = Bransby : Westmoreland = Burton : Silence = Blakes :

Poins = Packer : Hostess = Mrs. Bradshaw : Doll Tearsheet = Mrs. Lee :—with Witches, 10th time—*real bill.*

6. Barbarossa. Othman = Havard : Sadi = Love : Zaphira = Mrs. Yates, 1st time :—rest as Nov. 21 1761.

10. Lady's last Stake.

11. Rule a Wife. Leon = Garrick : Cacafogo = Love.

14. Conscious Lovers. Cimberton = Love.

15. Garrick acted Abel Drugger.

17-18-21. Garrick acted Lusignan, Richard, and Leon.

22. Never acted there, Two Gentlemen of Verona. Valentine = Obrien : Protheus = Holland : Launce = Yates : Speed = King : Duke of Milan = Havard : Thurio = Vernon : Anthonio = Burton : Eglamour = Packer : Host = Moody : Julia = Mrs. Yates : Silvia Miss Bride : Lucetta = Miss Pope :—this is Shakspeare's play altered by Victor.

Act 1st. In Shakspeare's 2d scene Lucetta gives Julia Protheus' letter—in his 3d scene Protheus enters with her answer—Victor has transposed these scenes with much absurdity—according to him, Julia writes an *answer* to Protheus' letter, before she had received it—soon after Julia has read the letter, Protheus enters—they exchange rings—as in the 2d scene of Shakspeare's 2d act—Protheus makes his exit, and Julia consults with Lucetta about her journey to Milan, as in the 7th scene of Shakspeare's 2d act—here we have another absurdity—Julia's journey to Milan was evidently an after-thought—if she had immediately determined to go to Milan, she might have gone with Protheus.

Act 2d. In Shakspeare's 1st scene Silvia gives back to Valentine the letter which he had written at her desire—then follow 2 scenes—in the 4th scene Silvia and Valentine re-enter—Valentine is supposed in the mean time to have gained Silvia's affections—and to have concerted with her a plan for their escape—Valentine says in the 4th act that he had been 16 months at Milan—and Shakspeare evidently meant a considerable portion of this time to pass between the 1st and 4th scenes of this act—but Victor has, with gross absurdity, consolidated the 1st and 4th scenes—thereby making Silvia act a most unnatural part—according to him—Silvia makes her exit after giving back the letter to Valentine—Speed suggests to his master that Silvia is in love with him—Silvia re-enters—it must be observed that previously to this, Valentine has given Silvia little or no intimation of his passion for her—he now says—

She comes again! her eyes are smiling too!  
 Kindly as sun-shine to the new-born spring!  
 My dearest Silvia! distract me not with riddles—  
 I am on the verge of happiness or misery!  
 Lord Thurio is my rival! a potent one!  
 Proud of his wealth and power—but, what is  
 worse,

Approv'd, nay chosen, by the Duke your father.

*Silvia.* 'Tis true: and that's my grief—but I  
 am free,

And will not be enslav'd; nor doom'd to wed  
 That singing, vain, that self-sufficient lord—  
 To your protection I submit myself.

*Val.* My arms shall be your sanctuary!  
 I'll lodge you in my bosom, and wear you

*(Lord Thurio is heard singing without.)*

In my heart—Lord Thurio comes !

Let us retire.

*Sil.* We are observ'd—this paper will direct you.

*(Gives a paper to Valentine, who retires with it to the back of the scene.)*

Thus, according to Victor, Silvia had not only determined to marry Valentine before he had plainly declared his love for her, but had even written a paper with directions for their marriage and escape—Speed had said to Valentine “for often you have writ to her,” &c.—this however is only a quotation—Speed expressly says that he found it in print—Launce speaks his 1st soliloquy at Milan instead of Verona—an alteration much for the worse.

Act 3d differs but little from the original—part of Valentine’s speech, after he is banished, seems to have been omitted in representation.

Act 4th differs but little from the original—Launce’s soliloquy is marked as omitted in representation—the short scene between Silvia and Eglamour, with which Shakspeare begins his 5th act, is judiciously transferred to the conclusion of this act.

Act 5th. Victor has made a very great improvement in this act—according to Shakspeare, Valentine, after he is reconciled to Protheus, says—

“ All, that was mine in Silvia, I give thee.”

Pope, Hanmer and Steevens allow that this is unnatural—according to Victor, when Protheus offers to force Silvia, Valentine advances, and orders the outlaws to seize Protheus—he then addresses Silvia,

and tells her to dismiss her fears as she is in safety—after which he reproaches Protheus and then is reconciled to him—the exceptionable line is of course omitted—Victor has added 2 short scenes for the sake of bringing Launce and Speed on the stage in this act—but as these scenes are unnecessary, and not worthy of Shakspeare, they would have been better omitted——for Kemble’s alteration of this play, which is in a considerable degree borrowed from Victor’s, see C. G. April 21 1808.

23 and 31. Garrick acted Richard 3d, and Lear.

27. Bold Stroke for a Wife. (*Bills from B. M.*)

In the course of Dec. Garrick brought out a Pantomime called the Witches,, or Harlequin Cherokee —In the St. James’s Chronicle it is observed, “ The “ 2nd title is an absolute misnomer, it ought in justice to be called Harlequin Macbeth, as the author “ of the Pantomime is indebted to Shakspeare for “ his Witches, Caldron, &c.—and perhaps we may “ shortly expect to be entertained with Harlequin “ Lear and Harlequin Hamlet—at least this is a very “ natural explanation of 4 lines in one of Garrick’s “ celebrated Prologues—

‘ But if an empty house, the actors’ curse,  
 ‘ Show us our Lears and Hamlets lose their force,  
 ‘ Unwilling we must shift the nobler scene  
 ‘ And in our turn present you Harlequin.’

“ In the present state of Pantomime we could  
 “ almost wish, that in order to discourage it at one  
 “ house, so eminent an actor as Woodward might  
 “ never be permitted to put on the fool’s coat again,  
 “ and that at the other the Manager himself might



“ be obliged to wear it for a season, as a reward for  
 “ the encouragement he has given to such sort of  
 “ pieces—Oh how prettily his piercing eyes would  
 “ twinkle through the holes of a black vizer! into  
 “ what a variety of attitudes would he wriggle his  
 “ little body, up the traps and down the traps, over  
 “ the stile and through the map,” &c. (*Lon. Mag.*  
*for Dec.*)

Jan. 7. Old Maid = Mrs. Clive, 1st time.

11. Richard 3d = Garrick : Henry 6th = Havard :  
 Richmond = Palmer : Buckingham = Lee : Queen =  
 Mrs. Cibber : Lady Anne = Mrs. Davies.

14. As you like it. Touchstone = Yates : Jaques  
 = Burton : Orlando = Palmer : Adam = Havard :  
 Amiens = Vernon : Rosalind = Mrs. Yates : Celia =  
 Mrs. Clive : Audrey = Mrs. Bradshaw :—she is said  
 to have been very happy in this character. (*Theat-*  
*rical Examiner.*)

17. Macbeth = Garrick : Macduff = Havard : Ban-  
 quo = Palmer : 1st Witch = Yates : Lady Macbeth  
 = Mrs. Pritchard.

18. Busy Body. Sir Jealous Traffick = Love.

19. Never acted, Elvira. Don Alonzo the 4th  
 (King of Portugal) = Garrick : Don Pedro (his son) =  
 Holland : Don Alvarez = Love : Don Rodrigo = Packer :  
 Elvira (Maid of Honour to the Queen) = Mrs. Cib-  
 ber : Queen (mother to the King of Spain, and  
 second wife to Don Alonzo) = Mrs. Pritchard : Al-  
 meyda (her daughter) = Miss Bride :—acted 13 times  
 —Don Pedro and Elvira are privately married—the  
 King insists that his son should marry Almeyda—he  
 acknowledges his love for Elvira—she is committed  
 to the custody of the Queen—Don Pedro takes up

arms to rescue Elvira—he forces his way into the palace—she blames him for his rashness—the King enters, and Don Pedro throws away his sword—Don Pedro is first confined to his apartment, and then condemned to death—Almeyda, who is in love with Don Pedro, does her utmost to save him—she prevails on the King to give Elvira an audience—Elvira avows her marriage, and produces her two children—the King pardons his son—Elvira dies, having been poisoned by the Queen—Don Pedro offers to kill himself, but is prevented by his father—this T. was written by Mallet—it has no particular fault, but it is cold and uninteresting till the last scene.

Mallet's real name was Malloch, which Dr. Johnson has taken care should never be forgotten, by saying in the 8vo. edition of his Dictionary—"alias means otherwise, as Mallet alias Malloch, that is "otherwise Malloch"—on Mallet's arrival from Scotland he was a great declaimer in the London Coffee-houses against religion, at which old surly Dennis was highly offended, and always called him *Moloch*—Mallet's wife had *faith* enough, for she believed her husband was the greatest poet and wit of the age.

Mallet wrote his poem on Verbal Criticism to pay court to Pope by attacking Theobald, who revenged himself by observing, that "an anonymous writer, like a Scotch pedlar in wit, had unbraced his pack on the subject; of whom I may fairly say, as Falstaff does of Poins, 'Hang him baboon! his wit is as thick as Tewksbury mustard; there is no more conceit in him than in a *Mallet*.'"

Mallet published Lord Bolingbroke's posthumous works—the first striking sentence which Murphy

heard from Dr. Johnson was in some few days after their publication—Garrick asked Johnson “if he had seen them?”—‘Yes, I have seen them’—“What do you think of them?”—‘think of them!’—he made a long pause, and then replied—‘think of them! a scoundrel and a coward! a scoundrel, who spent his life in charging a gun against Christianity; and a coward, who was afraid of hearing the report of his own gun; but left half a crown to a hungry Scotchman to draw the trigger after his death.’—(*Murphy's Life of Johnson.*)

Jan. 25. For the author of the alterations, *Two Gentlemen of Verona*—this play had been performed 5 times with success, but on this night a serious riot took place—Cooke says—“Mr. Fitzpatrick, a gentleman of independent fortune, and a critic of some note in his time, having had some trifling dispute with Garrick at a club they belonged to, was mean enough to carry his resentments to the actor, and, like all men possessed of the spirit of malice, sought his revenge at the expense of his judgment; hence he exposed himself, by almost daily criticisms on the action and elocution of Garrick.”

In 1762-1763 Fitzpatrick, still retaining his malevolence to Garrick, had put himself at the head of a set of young men, who called themselves the Town—they consulted together, and had determined to compel the managers to admit them at the end of the 3rd act, at half price, to every performance, except during the *run of a new Pantomime*—and they chose to make that demand on the 6th night of the *Two Gentlemen of Verona*, tho' it was for the benefit of the author of the alterations, and so expressed in the

bills—(*Victor*)—but *propriety* and *justice* are seldom attended to by playhouse rioters.

Fitzpatrick harangued the spectators from the boxes, and set forth in very warm and opprobrious language the impositions of the managers; and with much vehemence pleaded the right of the audience to fix the prices of admission—when Garrick came forward to address the house, he was received with noise and uproar; and treated with the utmost contempt by Fitzpatrick and his associates—he was not allowed a night's time, no, not an hour's, to deliberate on a matter of such importance; but was called on to yield unconditional submission—the consequence of his not giving up instantly the privileges of authors to the superiour claims of dumb show, was the tearing up of the benches, the breaking of the lustres, and the committing of every act of violence, which rage and malice could suggest—on the next night the riot was renewed; and Garrick thought it most prudent to comply with what had been demanded of him—peace however was not to be restored till some of the Players had been punished for daring to espouse the cause of the Manager—Moody was called on to apologize for the offence he had committed in stopping a madman's hand, who was going to set fire to the playhouse—he, imagining that he should bring the audience into good humour by a laughable absurdity, in the tone and language of a low-bred Irishman, said, “ he was very sorry he had displeased them, by “ saving their lives in putting out the fire ”—this speech was so ill taken, that it rather inflamed than cooled their rage; and they loudly and vehemently insisted that he should go down on his knees and ask

their pardon : this, Moody was so far from complying with, that he had the courage absolutely to refuse, saying " I will not by Heaven "—when he came off the stage, Garrick was so pleased with his behaviour, that he received him with open arms, and assured him that while he had a guinea, he should be paid his salary ; but that if he had been mean enough to have submitted, he would never have forgiven him—the tumult however was so great, that in order to appease the rioters, Garrick promised that Moody should not appear on the stage again, while he was under their displeasure—Moody's situation was very unpleasant—he was reduced to the necessity of leaving the capital, or depending on the manager's generosity—after weighing all the consequences, he determined on seeking redress from Fitzpatrick himself—the conversation that ensued between them, Davies has particularly recorded—the result was, that Fitzpatrick wrote to Garrick in a condescending stile, and promised that he and his friends would support Moody the next time he appeared on the stage. (*Davies.*)

Moody's conduct on this occasion was as spirited and creditable to himself, as Fitzpatrick's was cruel and mean ; tyrannical where he thought he could oppress, and cowardly when called to a personal account.

When an Actor comes on the stage drunk ; or is in any other way notoriously deficient in his duty at the theatre, the Public has an undoubted right to call him to an account, and to insist on an apology—but when a man merely because he has paid some few shillings at the door of a playhouse, considers him-

self as entitled to insult a performer, by wantonly hissing—or to call on him for an apology, where he has not been to blame—whatever his situation in life may be, he is no longer worthy of the appellation of a Gentleman—for certainly no one, who is not destitute of liberality and humanity, will take advantage of the peculiar situation of an Actor, or endeavour to exact such compliances from him, as must degrade him as a man—

————— “ Oh, it is excellent  
 “ To have a Giant’s strength ; but it is tyrannous  
 “ To use it like a Giant.”

Murphy says that Fitzpatrick was admired for his talents and amiable manners ; and that Churchill inserted in the *Rosciad* a cruel caricature of him to gratify the resentment of Garrick—Davies details the origin of Fitzpatrick’s personal dislike to Garrick, and gives an account of his rancorous attacks on him as an actor—his statement agrees with Cooke’s, and what they say seems more consonant to truth than Murphy’s account—but if all that Murphy has been pleased to say of Fitzpatrick were true, yet it would not be the slightest vindication of his conduct in the affair of the riot.

Scandalous as the behaviour of Fitzpatrick and his friends towards Moody was, yet the *History of the Irish Stage* furnishes a still stronger act of injustice—which is the more striking, as the fault supposed to have been committed, had not the most distant relation to the theatre.

Evans, an Irish actor, having given some offence, a party was formed against him by some Military



Gentlemen, who would not suffer any play to be acted, till he had asked public pardon on the stage—this with great difficulty he was prevailed on to submit to—when he addressed the audience, a Smart in the Pit cried out—“Kneel you Rascal”—Evans replied in the same tone of voice, and with great firmness—“No, you Rascal, I’ll kneel to none, but God “ and my Queen.”

Even if Evans had behaved ill in a *private* room, these Gentlemen would not have been entitled to call him to an account at the theatre—but Chetwood tells us that the crime, for which Evans was called on to apologize, was simply this—when it was his turn one day in company to give a toast, he gave Queen Anne’s health, which some officer (of course a Jacobite) chose to be offended at—it is sufficiently clear that some Jacobites did not scruple to go into the Army—D’Urfey, in his *Marriage Hater Matched*, 1692, calls one of his characters Callow, whom he describes in the D. P. as a rascally Lieutenant, disaffected to government, tho’ he has taken a commission to serve it—Tom Brown says, “government “ has little to fear from professed Jacobites: those “ who take the oaths, and keep their old principles, “ are the men that do mischief.”

Chetwood on another occasion gives us a printed paper from a Gentleman relative to what had lately happened at Dublin.

“I went the other night to see the Rehearsal, “ when the performance was interrupted, and the “ audience disappointed, by a concert of most un- “ musical instruments in the Gallery—the cause of “ this noise was soon found to be a private dispute

“ between somebody in the Gallery and Bardin the  
 “ player, which dispute might (with the consent of  
 “ the whole theatre) have subsisted 7 years, so it had  
 “ not disturbed a numerous and polite audience——  
 “ if a player in his private capacity offends me, will  
 “ this warrant my offending a thousand persons at  
 “ once?—should I have a dispute at law or play with  
 “ Mr. Garrick, must the whole town for this reason  
 “ lose the entertainment of seeing him in Lear and  
 “ Macbeth?—if Bardin has done any unwarrantable  
 “ and injurious thing to a gentleman, Bardin should  
 “ have made satisfaction in his *private* capacity, for  
 “ the offence—the audience has no right in, or care  
 “ for Bardin, but they certainly have for Prince  
 “ Volscius, he was their player, and they had paid  
 “ their money to see him—*there is nothing more mis-*  
 “ *taken than that right, which some people imagine they*  
 “ *have in theatres* ; for in truth their right consists  
 “ only in decently partaking of the entertainment,  
 “ and giving a proper and timely applause, where  
 “ they think it deserved—it is the same right that a  
 “ man has in a ferry-boat, that is, (if he behaves him-  
 “ self properly,) of being safely and pleasantly landed  
 “ on the opposite shore ; but if he disturbs the pas-  
 “ sage and endangers the boat, he deserves to be  
 “ thrown overboard,” &c.

Chetwood concludes his account with a paragraph from a newspaper published some few months before—

“ Naples Aug. 16 1748.

“ One of the Lords of the Court has been banished,  
 “ for having publickly insulted, upon the new Theatre,  
 “ one of the Singing women of the Opera.”

Jan 26. For the author. Elvira—2d night of the riot.

Feb. 2. Two Gentlemen of Verona.

3. Never acted, Discovery. Lord Medway = Sheridan : Sir Anthony Branville = Garrick : Sir Harry Flutter = Obrien : Col. Medway = Holland : Lady Flutter = Miss Pope : Mrs. Knightly (a young, and very rich widow) = Mrs. Yates : Lady Medway = Mrs. Pritchard : Miss Richly (sister to Mrs. Knightly, and dependent on her) = Mrs. Palmer : Louisa Medway = Miss Bride : — Lord Medway, being embarrassed in his circumstances, wishes his daughter to marry Sir Anthony, who is ready to take her without a fortune—he wishes his son to marry Mrs. Knightly, who is in love with him—Col. Medway acknowledges to his father, that there is a mutual attachment between himself and Miss Richly—Lord Medway's pecuniary difficulties encrease—and Col. Medway gives a reluctant promise to pay his addresses to Mrs. Knightly—between the 4th and 5th acts, Lord Medway discovers that Mrs. Knightly is his daughter by a deceased lady in Portugal—Mrs. Knightly divides her fortune with her sister—Col. Medway marries Miss Richly— Lord Medway determines to reform— Sir Harry and Lady Flutter are the chief support of this piece—they are a very young couple, who are perpetually quarrelling—Lord Medway promotes the differences between them—his object is to seduce Lady Flutter—Lady Medway discovers his design, and puts Lady Flutter on her guard—Sir Harry and Lady Flutter are reconciled—Sir Anthony is a formal dangler—he had courted Mrs. Knightly for 6 months,

but, thinking himself ill used by her, he proposes to marry Louisa—in the 5th act, Mrs. Knightly brings back Sir Anthony to his former allegiance to her, and prevails on him to consent to the marriage of his nephew with Louisa—this C. was written by Mrs. Sheridan, the wife of Sheridan the actor, and the mother of R. B. Sheridan the author—it is on the whole a good play—it was performed 17 nights with great applause; the managers gave Sheridan (who was not regularly engaged) the 16th night for his own benefit—Sir Anthony was a character entirely new to Garrick—as in other Comic parts he was remarkable for his ease, spirit, and expression, in this he seemed utterly to have extinguished his natural talents—he assumed a dry, stiff manner, with an immovable face, and thus extracted from this pedantic object much entertainment for the audience and great credit for the author—so says Victor—Davies tells us, that it was said of Garrick, he either did not or would not understand the idea of the author.

21. Spanish Fryar. Lorenzo = Palmer.

24. Elvira, with Beggar's Wedding. Chaunter = Love: Hunter = Vernon: Alderman Quorum = Bransby: Grigg = Parsons: Gage = Moody: Phœbe = Miss Young: Tippet = Mrs. Dorman: Tib Tatter = Mrs. Bradshaw:—a new edition of the Beggar's Wedding was published in 1763 with this cast.

March 1. Much ado. Benedick = Garrick: Dogberry = Yates.

14. Double Gallant. Careless = Havard: Clarinda = Miss Bride.

15. Mrs. Cibber's bt. Fair Penitent. Lothario =

Obrien, 1st time: Horatio = Holland, 1st time: Sciolto = Garrick, 1st time: Altamont = Packer: Calista = Mrs. Cibber:—with Catharine and Petruchio.

17. Macbeth = Holland, 1st time.

21. Mrs. Clive's bt. School for Lovers, with the Sketch of a Fine Lady's Return from a Rout. King, Love, Moody, and Mrs. Clive—see B. D.

24. For bt. of Yates. Jealous Wife, with Old Maid by Mrs. Daly, her 1st appearance there.

26. Holland's bt. Venice Preserved, and School boy. Master Johnny = Obrien, 1st time: Major Rakish = Love.

April 4. Palmers's bt. Hamlet = Holland: Ghost (for that night) = Garrick: Polonius = Blakes: Laertes = Lee: Osrick = Palmer: 1st Gravedigger = Yates: Ophelia = Mrs. Cibber: Queen = Mrs. Pritchard:—with High Life below Stairs.

5. King's bt. Wonder. Don Felix = Garrick: Lisardo = Yates: Col. Briton = Palmer: Gibby = King, 1st time: Violante = Mrs. Cibber:—with Englishman in Paris. Buck = King, 1st time.

6. Havard's bt. Cymbeline, with, never acted, Elopement. Thoughtless = Havard: Sensible = Packer: Lord Loveall = Lee: Lady Candid = Mrs. Hopkins: Mrs. Thoughtless = Mrs. Davies: Pom-pone (a chambermaid) = Miss Pope: Miss Thoughtless = Miss Haughton:—this Farce is attributed to Havard—it is not printed, but there is a circumstantial account of it in the London Magazine for April.

7. Tempest.

8. Mrs. Yates acted Calista for her bt.

9. Vernon's bt. Alchemist. Face = Palmer: Kas-

tril = Yates : Dol Common = Mrs. Pritchard :—with Thomas and Sally. Squire = Vernon.

11. Miss Pope's bt. Way to keep him. Widow Belmour = Miss Pope, 1st time :—with Miss in her Teens.

12. Obrien's bt. Stratagem. Archer = Obrien : Scrub = Garrick : Boniface = Love : Mrs. Sullen = Mrs. Palmer :—with School Boy.

19. Suspicious Husband. Jacintha = Miss Bride.

20. Jackson's bt. Not acted this season, Earl of Essex. Essex = Holland, 1st time : Southampton = Jackson : Burleigh = Burton : Queen = Mrs. Pritchard : Rutland = Mrs. Yates : Nottingham = Mrs. Hopkins.

26. For bt. of Hopkins, Prompter, and Mrs. Hopkins. Discovery.

May 2. Lee's bt. Macbeth = Holland : Rosse = Lee :—with Guardian, by Lee.

3. Tempest. Stephano = Moody.

10. Rule a Wife. Copper Captain = Palmer : Estifania = Mrs. Pritchard.

13. Stratagem. Archer = King : Scrub is omitted.

14. Drummer. Butler = Love :—rest as before.

17. For bt. of Poley, Roberts, and Palmer. (probably the Pit doorkeeper.) London Merchant. George Barnwell = J. Palmer, 1st time : Thorowgood = Love :—with Englishman in Paris. Buck = Palmer :—probably J. Palmer.

18. Constant Couple. Sir Harry Wildair = King : Standard = Lee : Beau Clincher = Yates.

19. Wonder. Felix = Garrick : Violante = Mrs. Yates : Flora = Miss Pope, 1st time.

20. Macbeth = Garrick.

26. Jealous Wife. Lord Trinket = King.

28. Way to keep him. Mrs. Belmour = Miss Pope, 2d time:—last play. (*Bills from Mr. Field and B. M.*)

Mr. Field's bills and those in the B. M. do not quite agree—the former are in print, the latter in Manuscript; but Mr. Field's bills have evidently been cut out of a paper, in which the bills were not inserted by the authority of the managers—in the Tempest April 7, Mr. Field's bill represents Blakes as acting Sycorax, tho' there is every reason to believe that it was Skakspeare's play—on May 3 Sycorax is omitted.

On May 18, when the Constant Couple was acted, Mr. Field's bill has Parsons' name to Young Clincher, and Dr. Burney's to Smuggler—on Nov. 29 Blakes acted Smuggler, as he had done on the revival of the play April 1 1762—the Thespian Dictionary says that Blakes died in May; it is therefore highly probable that Parsons acted Smuggler on the 18th of May—he had perhaps played Young Clincher in the early part of the season.

Garrick acted Ranger 5 times—Brute 2—Kitley 1—Hamlet 3—Oakly 5—Archer 1—Don Carlos 3—Hastings 2—Jaffier 3—Posthumus 5—Felix 5—Henry 4th 6—Bayes 2—Lord Chalkstone 1—Lear 3—Scrub 2—Lusignan 3—Abel Drugger 4—Leon 3—Richard 2—Don Alonzo 13—Sir Anthony Branville 17—Benedick 2—Sciolto 2—Lovemore 3—Sir John Dorilant 1—Macbeth 1.

Davies says—"the profits of D. L. at the close of this season fell very short in their amount to those of the preceding years—this was owing to the Mu-

“ sical pieces at C. G. and particularly to Miss Brent,  
 “ who came out in Polly—in vain did Garrick oppose  
 “ his Ranger and Benedick, his Hamlet and Lear,  
 “ to Polly Peachum—the public was this season allu-  
 “ red by nothing, but the power of sound and sing-  
 “ song, Shakspeare and Garrick were obliged to  
 “ quit the field to Beard and Brent”——Davies  
 evidently mistakes the date of the profitable season  
 at C. G.—Miss Brent’s first appearance in Polly  
 was Oct. 10 1759—that was the season when she  
 carried all before her.

Blakes did not act after this season—he is said to  
 have died in May—his performance of Mons. Le  
 Medicin in the Anatomist occasioned that Farce to  
 be acted 17 nights in 1743-1744—and from that time  
 he played all the French parts at D. L.—a line of  
 acting in which he seems to have been superiour to  
 all performers — Churchill speaks of his various  
 merit in other characters—Wilks says he was always  
 perfect, and if not a great actor, at least a very  
 useful one.

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C. G. 1762-1763.

Sept. 20. Stratagem. Sullen = Sparks : Cherry  
 = Miss Elliot, being her first appearance there :  
 Dorinda = Miss Hallam, 1st time :—with Old Maid.



Capt. Cape = Dunstall : Miss Harlow = Mrs. Younger : Mrs. Harlow = Miss Elliot :—in 1761-1762 she was at C. S. Dublin.

22. Miss Macklin made her 1st appearance for 2 years, in Juliet.

24. Henry 4th pt. 1st.

27. Hamlet. Queen = Mrs. Lewis, her 1st appearance there :—with Scapin by Shuter.

29. Mrs. Walker, late Miss Minors, made her 1st appearance there, in the character of the Old Maid.

30. Conscious Lovers. Phillis = Miss Elliot, 1st time.

Oct. 1. Wonder. Violante = Miss Macklin : Isabella = Miss Hallam.

2. Henry 4th pt. 2d, with Coronation.

4. Beggar's Opera. Player = Hull.

5. Busy Body. Marplot = Woodward : Sir George Airy = Smith : Sir Francis Gripe = Shuter : Charles = Clarke : Miranda = Miss Macklin : Patch = Mrs. Pitt : Isabinda = Miss Hallam :—Woodward on this night spoke a Prologue which was productive of disagreeable consequences to him—see Irish Stage C. S. 1763-1764—after 4 years of ill-success, he had dissolved his partnership with Barry and returned to England—he could not expect admission at D. L.—the characters by which he had principally distinguished himself, were shared among several players, nor was Garrick willing to disoblige them by showing him any marks of favour—but his old acquaintance Beard gave him a warm and hearty welcome to C. G. and such an income as seemed to gratify his wishes. (*Davies.*)

6. Rival Queens. Parisatis = Miss Hallam :

Statira = Mrs. Ward : Roxana = Mrs. Baker, her 1st appearance there.

8. Comus. Miss Catley made her 1st appearance in the Pastoral Nymph. (*Kirkman*.)

9. Richard 3d. Buckingham = Hull : — with Coronation.

12. Othello = Ross : Iago = Sparks : Cassio = Hull : Desdemona = Miss Macklin : Æmilia = Mrs. Ward.

13. Busy Body, with Intriguing Chambermaid. Drunken Colonel = Woodward : Lettice = Mrs. Walker.

14. Rule a Wife. Estifania = Mrs. Ward : — with, never acted there, Polly Honeycombe. Honeycombe = Shuter : Scribble = Dyer : Ledger = Dunstall : Polly = Miss Elliot : Mrs. Honeycombe = Mrs. Pitt

16. Henry 5th. Princess = Miss Hallam : — with Coronation.

18. Polly Honeycombe. Honeycombe = Hayes, 1st appearance there.

19. Careless Husband. Lord Foppington = Woodward : Lord Morelove = White : Lady Easy = Mrs. Baker : Edging = Miss Elliot : — rest as April 1 1761.

20. Merry Wives. Mrs. Ford = Mrs. Lewis.

21. Recruiting Officer. Plume = Smith : Brazen = Woodward : Sylvia = Miss Macklin.

25. (26 and 28) Never acted there, Every Man in his Humour. Kitely = Smith : Bobadill = Woodward : Master Stephen = Shuter : Old Knowell = Sparks : Young Knowell = Dyer : Wellbred = Mattocks : Downright = Walker, his 1st appearance

there: Dame Kately = Mrs. Ward: Bridget = Miss Miller: Cob's Wife = Mrs. Pitt:—acted about 15 times.

28. *Lethe. Old Man, and Lord Chalkstone* = Shuter: *Fine Gentleman* = Woodward: *Fine Lady* = Mrs. Green.

Nov. 1. *Orphan. Acasto* = Walker: *Serena* = Miss Hallam.

3. *As you like it. Touchstone* = Shuter: *Orlando* = Smith: *Jaques* = Sparks: *Rosalind* = Miss Macklin.

4. *By Command. Every Man in his Humour.*

5. *Tamerlane* = Ross: *Bajazet* = Smith, 1st time: *Moneses* = Dyer: *Arpasia* = Mrs. Ward: *Selima* = Miss Hallam.

8. *Jealous Wife*—9. *Miser.*

11. *Stratagem. Foigard* = Barrington: *Mrs. Sullen* = Mrs. Ward.

12. *Busy Body, with Miss in her Teens. Fribble* = Shuter: *Flash* = Woodward: *Miss Biddy* = Miss Elliot.

15. Not acted 20 years, *Royal Convert. Hengist* = Smith: *Aribert* = Ross: *Seofrid* = Sparks: *Offa* = Clarke: *Rodogune* = Mrs. Ward: *Ethelinda* = Miss Macklin:—with *Citizen. Old Philpot* = Shuter: *Young Philpot* = Woodward: *Maria* = Miss Elliot:—see D. L. July 2 1761—*Citizen* was frequently acted—*Royal Convert* was acted 7 times.

16. *Provoked Husband. Manly* = Clarke, 1st time: *Lady Townly* = Mrs. Ward: *Lady Grace* = Miss Macklin, 1st time.

22. *Conscious Lovers. Indiana* = Miss Macklin.

24. *Busy Body*. By particular desire Woodward will speak the occasional Prologue.

26. *Richard 3d, and Coronation*.

29. Not acted 20 years, (acted April 1 1746) All's well that ends well. Parolles = Woodward : Bertram = Ross : King of France = Walker : Lafeu = Gibson : Clown = Shuter : Helena = Miss Macklin : Countess of Rousillon = Mrs. Ward : Diana = Miss Hallam :—with *Dragon of Wantley*—acted 6 times.

30. *Earl of Essex*. Burleigh = Walker : Queen = Mrs. Ward, 1st time : Rutland = Miss Macklin.

Dec. 4. *Venice Preserved*. Jaffier = Ross : Pierre = Gentleman, his 1st appearance on any stage : Belvidera = Mrs. Ward.

8. Never acted, *Love in a Village*. Justice Woodcock = Shuter : Hawthorn = Beard : Young Meadows = Mattocks : Hodge = Dunstall : Eustace = Dyer : Sir William Meadows = Collins : Rosetta = Miss Brent : Deborah Woodcock = Mrs. Walker : Margery = Miss Davies : Lucinda = Miss Hallam :—the Dramatic Censor speaks highly of Shuter's acting in the *Justice*—Bickerstaff has prefixed to this Opera the following advertisement—"It may not be improper to inform the readers that there is *an incident or two*, which bear some resemblance to what may be found in the *Village Opera*"—this is almost worse than a direct lie, as with an appearance of candour it is equally meant to deceive—by far the greater part of *Love in a Village* is taken from the *Village Opera*—Hawthorn is substituted for Lucas the old Gardener—Eustace's passing himself off for a Music Master, and the character of Deborah Woodcock are borrowed from Wycherley's *Gentleman*

Dancing Master—A print of Shuter, Beard and Dunstall in this Opera was published in 1768 from a painting by Zoffany.

27. Bold Stroke for a Wife. Col. Feignwell = Woodward : Obediah Prim = Gibson : Periwinkle = Shuter : Sir Philip Modelove = Dyer : Anne Lovely = Miss Macklin : Mrs. Prim = Mrs. Pitt. (*Bills from B. M.*)

Jan. 8. Love makes a Man. Clodio = Woodward : Carlos = Ross : Don Choleric = Shuter : Angelina = Miss Hallam.

12. Every Man in his Humour. Brainworm = Dunstall : Justice Clement = Marten.

24. Romeo and Juliet. Romeo = Ross : Mercutio = Woodward : Capulet = Sparks : Juliet = Miss Macklin : Nurse = Mrs. Pitt.

28. Provoked Wife. Sir John Brute = Woodward, 1st time : Constant = Ross : Heartfree = Smith : Lady Fanciful = Mrs. Vincent : Belinda = Miss Hallam : Lady Brute = Mrs. Ward.

Feb. 1. Inconstant. Young Mirabel = Smith : Old Mirabel = Shuter : Duretete = Woodward : Bizarre = Miss Elliot, 1st time : Oriana = Mrs. Vincent.

3. Recruiting Officer. Balance = Sparks : Sylvia = Miss Hallam.

14. Not acted 9 years, Love's last Shift. Sir Novelty Fashion = Woodward : Loveless = Ross, 1st time : Elder Worthy = Clarke : Younger Worthy = Dyer : Sir William Wisewou'd = Dunstall : Snap = Shuter : Amanda = Mrs. Ward : Narcissa = Miss Hallam : Hillaria = Mrs. Dyer : Mrs. Flareit = Mrs. Green : — with Apprentice. Dick = Woodward : Wingate = Dunstall.

24. Artaxerxes—this was no doubt the night of the riot, as there was no play till March 3 or 5.

Tho' Fitzpatrick's malice was principally levelled at Garrick, yet as he professed to be engaged in a public cause, he thought it would appear too partial, if he did not oblige Beard to comply with the regulations he had imposed on Garrick; he proceeded therefore with his associates to C. G.—where a similar scene of riot ensued; when equal or greater damages were done to the theatre—Beard being determined to defend his property by legal measures, took care to fix on some of the rioters, and obtained a warrant for them to appear before the Chief Justice—Fitzpatrick was seriously alarmed by the rebuke of Lord Mansfield, who told him solemnly, that if a life was lost in this tumultuous contest, he would be answerable for it with his own—intimidated by this threat, and yet determined to persevere in the cause in which they were engaged, the rioters changed their mode of attack and contented themselves with interrupting the play by laughing, hissing and such like practices—till Beard finding it impossible to keep open the doors of the theatre to any purpose, without submitting, at last complied, and peace was restored.

Thus ended this formidable riot—the Public gained, by the victory of Fitzpatrick and his friends, the wonderful privilege of seeing 2 acts of a play at half-price; and the exaltation of Pantomime to a rank superiour to Tragedy and Comedy. (*Davies.*)

The whole History of the Stage probably cannot furnish one single instance of a riot carried to a *serious* height, in which the rioters were not to blame

—even supposing Fitzpatrick and his associates were justifiable in making the demand they did, yet they certainly had no right to demolish the theatres.

March 15. Woodward's bt. Every Man in his Humour, and Apprentice.

17. Smith's bt. Busy Body, with Citizen. Sir Jasper Wilding = Dunstall : Young Wilding = Dyer.

19. Mrs. Ward's bt. Love makes a Man. Louisa = Mrs. Ward.

21. Shuter's bt. She wou'd and She wou'd not. Trappanti = Woodward : Don Manuel = Shuter : Don Philip = Ross : Soto = Dunstall : Hypolita = Miss Macklin : Flora = Mrs. Vincent : Viletta = Mrs. Pitt : Rosara = Miss Hallam.

April 11. Jovial Crew.

12. Miss Macklin's bt. Refusal. Granger = White : Witling = Woodward :—rest as Jan. 2 1761 —with Love a-la-Mode. Squire Groom = Woodward : Sir Callaghan = Shuter :—see Dec. 19 1760.

15. Constant Couple. Sir Harry Wildair = Woodward : Standard = Clarke : Beau Clincher = Shuter : Smuggler = Stamper, his 1st appearance there : (see Irish Stage 1755-1756) Vizard = Hull : Angelica = Miss Hallam.

16. Miss Elliot's bt. Careless Husband. Lady Betty Modish = Miss Elliot, 1st time : Edging = Mrs. Green :—with Citizen.

18. Dunstall's bt. Beggar's Opera. Macheath = Beard : Peachum = Shuter : Lockit = Dunstall.

22. Miss Hallam acted the Lady in Comus for her bt.

25. Not acted 10 years, Relapse. Lord Foppington = Woodward : Loveless = Smith : Young Fashion

=Dyer : Lory = Cushing : Berinthia = Miss Elliot :  
Amanda = Mrs. Vincent : Miss Hoyden = Miss Hal-  
lam : Nurse = Mrs. Pitt.

26. For bt. of Miss Catley, and Hull. Love makes  
a Man. Carlos = Hull, 1st time:—with Thomas and  
Sally. Sally = Miss Catley.

May —. For bt. of 3 persons. Pilgrim. Stutter-  
ing Cook (for that night only) = Woodward :—with  
Intriguing Chambermaid. Goodall = Dunstall.

18. Hamlet = Ross : King = Walker : Polonius =  
Stamper : Osrick = Dyer : Ophelia = Miss Macklin.

28. Love in a Village, 40th time—last play. (*Bills  
from Mr. Field and B. M.*)

Collins seems not to have acted after April 19,  
when Bennet played his part in Love in a Village.

In the London Magazine for March there is an  
occasional Prologue spoken by Woodward, for his  
benefit, as Bobadill—seemingly in answer to the  
Rosciad.

W. Shirley began his Electra in 1744, and finished  
it in the following spring, but on the breaking out of  
the rebellion he laid it aside, as the production of it  
at that time would have been improper—it was ac-  
cepted by Beard in 1762-1763, and put into rehearsal  
—but it was refused a license by two successive Lord  
Chamberlains—he requested to know the cause of  
this refusal, but was told that the office never assigned  
reasons for their refusal of a license—in 1765 Shirley  
published his T. with a dedication to Lord Chester-  
field, who had with so much propriety opposed the  
licensing act—this play seems quite inoffensive—it is  
founded on the Electra of Sophocles, but the plot is  
materially altered for the worse.



## HAY. 1763.

Foote opened in June with the Minor—Smirk and Mrs. Cole = Foote : Shift and Dr. Squintum = Wilkinson :—his Imitations were extravagantly well received, and repeated several nights.

July—. Never acted, Mayor of Garratt. Major Sturgeon and Matthew Mug = Foote : Jerry Sneak = Weston : Sir Jacob Jollup = Hayes : Primer = Wilkinson : Heeltap = Johnson : Bruin = Davis : Mrs. Sneak = Mrs. Daly : Mrs. Bruin = Mrs. Osborne : (*London Mag.*)—this piece had great success, and a run of almost every night in the season—it met with some opposition, which only gave a whet to the appetite of those, who chose to approve and support it—Foote had engaged Wilkinson chiefly with a view to his acting of Peter Primer in this Farce—a part written to ridicule Sheridan—some Comic verses about Nancy Dawson were spoken *seriously* by Wilkinson with the exact tone and manner of Sheridan, which had an admirable force on the risibility of a well-pleased audience. (*Wilkinson.*)

The Mayor of Garratt is an excellent Farce—I believe Matthew Mug was meant to ridicule the Duke of Newcastle — the characters of Jerry and Mrs. Sneak, Bruin and Mrs. Bruin, are taken from Epsom Wells—particularly Jerry Sneak's looking through the keyhole of the summer house—Foote was a considerable plagiarist, but a most judicious one.

Weston particularly distinguished himself in Jerry Sneak—tho' Foote expressed infinite humour and

discrimination in *Major Sturgeon*, yet the subdued hen-pecked temper of Jerry, which was so visible in every feature and movement of Weston, divided the applause—in short, no man could have previously written up to such acting—it was one of those lucky aids which authors sometimes receive from actors, when the pen is obliged to yield to the superiour powers of personation—Weston's fame being thus established, he appeared as a principal in most of the manager's subsequent pieces—Foote accurately studied the force of Weston's powers, and wrote for them; which the other repaid by so faithful a representation, as to produce both profit and reputation to the theatre. (*Cooke.*)

There is a fine print of Foote and Hayes in *Major Sturgeon* and *Sir Jacob Jollup*—it is taken from a painting by Zoffany.

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D. L. 1763-1764.

Garrick had long meditated a journey to the continent, and set off for it in Sep.

Sep. 20. *Hamlet* = Holland : *Ghost* = Bransby : *King* = Love : *Polonius* = Baddeley, 1st time : *Horatio* = Havard : *Ophelia* = Mrs. Hopkins.

22. *Stratagem*. *Scrub* = Yates : *Foigard* = Moody.

24. *Careless Husband*. *Sir Charles Easy* = Havard : *Lord Foppington* = Obrien : *Lord Morelove* =

Palmer : Lady Betty Modish = Mrs. Palmer : Lady Easy = Mrs. Pritchard : Lady Graveairs = Mrs. Bennet : Edging = Mrs. Clive.

27. *Tancred and Sigismunda*. Tancred = Holland : Siffredi = Love : Osmond = Havard : Sigismunda = Mrs. Palmer.

Oct. 1. *Love for Love*. Valentine = Havard : Tattle = Obrien : Ben = Yates : Foresight = Weston : Sir Sampson Legend = Burton : Scandal = Palmer : Jeremy = King : Angelica = Miss Haughton : Mrs. Frail = Mrs. Clive : Miss Prue = Miss Cheney, 1st appearance:—she was afterwards Mrs. Gardner.

8. *Philaster revived*. Philaster = Powell, his 1st appearance on any stage : Pharamond = Lee : King = Bransby : Dion = Burton : Old Captain = Baddeley : Countryman = Parsons : Euphrasia (disguised as Bellario) = Mrs. Yates : Arethusa = Miss Bride : Megra = Mrs. Lee :—with, not acted 3 years, Citizen. Old Philpot = Baddeley : Young Philpot = King : Maria = Miss Pope :—Philaster was acted 16 times—Colman, on this revival of *Philaster*, wrote a good Prologue, and made some alterations in the play—they are not very material, and on the whole judicious—he hesitated about the 1st scene of the 3d act, and has perhaps determined wrong in rejecting it—the 2d act is altered for the worse, but a modern audience would not have suffered it in its original shape, tho' not very exceptionable—the 4th act is altered much for the better—Philaster is about to wound Arethusa, but is prevented by the countryman—Philaster and Bellario are taken into custody, not for the deed, but for the attempt—Bellario receives

his wound accidentally by interposing between Philaster and the countryman while they are fighting.

Garrick had during the summer instructed Powell in some characters, particularly Philaster and Posthumus—Powell did not disappoint the high expectations his friends had formed of him; for to a brilliant and critical, though candid audience, he gave very great satisfaction and pleasure—they crowned his first endeavours repeatedly with loud and universal approbation—his Philaster greatly prepossessed the public in his favour—the passions were touched by him in their genuine and native force, without laborious art, or theatrical trick—he soon became the favourite of the town to such a degree as no actor, except Barry, had attained, since Garrick's first eclat—he was an enthusiast in acting; he loved the practice of his profession to such an extent that he cared not what number of parts, however different from each other, he was called upon to represent—to the surprise of every body he acquitted himself handsomely, tho' not equally in every character that he attempted—had he restrained his impetuosity he might certainly have been twice the actor he was. (*Davies.*)

Oct. 12. Jealous Wife. Oakly = Holland, 1st time.

14. Constant Couple. Sir Harry Wildair = Obrien: Col. Standard = Holland: Smuggler = Baddeley. F.

17. Earl of Essex, with, never acted, Love at first Sight. Smatter = King: Young Gilbert (his master) = Vernon: Lockworth = Baddeley: Modely = Packer: Sir Ralph (father to Young Gilbert) = Burton: Celia (daughter to Lockworth) = Miss Young: Lucy (her maid) = Mrs. Lee:—Young Gilbert and Celia fall mutually in Love at first Sight—Young

Gilbert had taken the name of Heartly—he visits Celia in the disguise of a language-master—Celia informs him by letter that her father has been recommended to marry her to Young Gilbert—as it is impossible for Young Gilbert to be seen by Lockworth a second time, without a discovery of the trick which he had played, Smatter assumes the name and dress of his master—Modely pretends to be Sir Ralph Gilbert—Young Gilbert marries Celia—Sir Ralph Gilbert arrives in town—an explanation takes place between him and Lockworth to their mutual satisfaction—Smatter marries Lucy—this is a moderate Farce, with songs, by King, the actor—he says in his short preface, that it was conceived, written, and delivered to the managers within 15 days.

19. Not acted 5 years, Twelfth Night. Malvolio = Yates : Sir Andrew Aguecheek = O'Brien : Sir Toby Belch = Love : Orsino = Packer : Sebastian = Palmer : Viola = Miss Plym, her 1st appearance there : Olivia = Miss Haughton : Maria = Mrs. Lee :—Mr. Field's bill represents Mrs. Yates and Miss Pope as acting Olivia and Maria—but it is probably wrong—Mr. Field's bill for the 28th has Olivia = Miss Haughton : Maria = Mrs. Lee.

21. All in the Wrong. Robert = Parsons.

24. Richard 3d = Holland : Queen = Mrs. Pritchard.

Nov. 1. Philaster, 11th time, with Catharine and Petruchio, by Mrs. Clive, and King.

2. Wonder. Don Felix = O'Brien : Violante = Mrs. Yates.

4. Tamerlane (as before) with, never acted, Deuce

is in him. Col. Tamper (in love with Emily)= Obrien : Prattle (a chattering apothecary)= King : Major Belfond (in love with Florival) = Packer : Emily (in love with Tamper)= Miss Pope : Bell (her sister)= Mrs. Hopkins : Mademoiselle Florival (in love with Belfond) = Miss Plym :—Col. Tamper entertains a ridiculous conceit of being beloved for his own sake only—he wishes to put Emily's affection for him to the test—for this purpose he pretends to have lost an eye and a leg at the siege of the Havannah—Emily is much shocked at seeing him in such a condition—she discovers the trick which had been played on her—and turns the tables on him—she affects to be fond of Florival, who is dressed as a man—Col. Tamper is so provoked that he resumes his natural manner—the ladies laugh at him—Major Belfond enters, and sets all to rights—this is an excellent C. in 2 acts—Colman says that he founded it on two of Marmontel's Tales—King added considerably to his reputation by his acting of Prattle—he had a peculiar knack of uttering words (when the part required it) with great volubility and with such perfect articulation, that not a word was lost—Lewis afterwards attempted to do so, but was often indistinct.

7. Mourning Bride. Garcia = Lee.

8. Confederacy. Gripe = Love : Araminta = Mrs. Davies : Mrs. Amlet = Mrs. Bradshaw :—rest as Oct. 27 1759.

9. Henry 4th, part 1st. Falstaff = Love : Hotspur = Holland : King = Havard : Prince of Wales = Obrien, 1st time : Sir Richard Vernon = Jackson :

Glendower = Lee : Lady Percy = Mrs. Palmer : Hostess = Mrs. Bradshaw.

10. Stratagem. Archer = Obrien.

12. Barbarossa—as before.

15. Tempest. Stephano = King : Trinculo = Yates : Caliban = Love.

17. Busy Body. Marplot = Obrien.

19. Miser. Lovegold = Yates : Frederick = Harvard : Ramilie = King : Lappet = Mrs. Clive : Mariana = Miss Bride.

21. For the author of the Farce. Philaster, and Deuce is in him.

22. Venice Preserved. Jaffier = Powell, 1st time : Pierre = Holland : Priuli = Havard : Belvidera = Mrs. Yates.

23. Midsummer Night's Dream. Theseus = Bransby : Egeus = Burton : Lysander = Vernon : Demetrius = W. Palmer : Quince = Love : Bottom = Yates : Flute = Baddeley : Starveling = Parsons : Hippolita = Mrs. Hopkins : Hermia = Miss Young : Helena = Mrs. Vincent : Fairies = Master Cape, &c.—this piece was in 5 acts—it was acted but one night—it is a bad alteration of the original—nearly the whole of the Mock Play is omitted, and Shakspeare's piece is turned into a sort of Opera with 33 songs—the dialogue is in general judiciously curtailed, but some few lines of the original, which are omitted should have been retained—Shakspeare makes his Athenians talk of Diana's nuns and of going a Maying—it is strange that the person who altered this play should not have omitted two such palpable absurdities—the alteration was attributed originally to Colman, but it seems that it was made by Garrick,

and that Colman only superintended the Rehearsals at his desire—see B. D.

From the Latin Princes of the 14th Century, Boccace, Chaucer, and Shakspeare have borrowed their Theseus *Duke* of Athens—an ignorant age transfers its own language and manners to the most distant times—(*Gibbon*)—the making of the Duke of Athens a character in Edward the Black Prince is perfectly correct, Walter de Brienne, the titular Duke of Athens and Constable of France, lost his life in the field of Poitiers—see *Gibbon*—end of Chapter 62.

25. *Romeo and Juliet*.

26. *Jealous Wife*, with *Fairy Tale*—this was *Midsummer Night's Dream* cut down to an afterpiece—*Theseus*, and all the serious characters were omitted.

29. *Macbeth* = *Holland*.

30. *Earl of Essex*, with, never acted there, *Mayor of Garratt*. Major *Sturgeon* = *Foote* : *Jerry Sneak* = *Weston* : *Sir Jacob Jollup* = *Baddeley* : *Bruin* = *Moody* : *Mug* = *Foote* : *Mrs. Sneak* = *Mrs. Clive*.

Dec. 1. *Cymbeline*. *Posthumus* = *Powell*, 1st time.

5. *Spanish Fryar*. *Gomez* = *Foote*.

9. For the author of the *Farce*. *Tempest*, with *Mayor of Garratt*.

10. Never acted, *The Dupe*. *Sir John Woodall* = *Yates* : *Sharply* = *King* : *Friendly* = *Havard* : *Wellford* (in love with *Emily*) = *Packer* : *Mrs. Etherdown* = *Mrs. Pritchard* : *Mrs. Friendly* (a great talker) = *Mrs. Clive* : *Emily* (niece to *Sir John*—in love with *Wellford*) = *Mrs. Palmer* : *Rose* (woman to *Mrs. Etherdown*) = *Mrs. Lee* :—*Sir John* is an old debauchee, who piques himself on his sagacity, and who is rather pleased than displeased with any allusion to



his vices—he had kept Mrs. Etherdown for some time, and was at last prevailed on to marry her—he had taken care to have the ceremony performed in such a manner that she could not prove her marriage—Sir John had been detained at a friend's house by a fit of the gout—Mrs. Etherdown, during his absence pretended to be brought to bed of a son—Sharply is her confederate, whom she had introduced to Sir John as her brother—in his scenes with Sir John he pretends to be a fool—he wants to marry Emily in the hopes of her succeeding to Sir John's property—Mrs. Etherdown wants him to seduce her—he decoys her to Mrs. Private's—Rose is fond of Sharply—she overhears the conversation between Mrs. Etherdown and Sharply—from motives of jealousy, she informs Friendly that Sharply had carried off Emily—Friendly rescues her—Sir John is so irritated with Friendly's remarks that he acknowledges his marriage—Mrs. Etherdown now assumes her real character—she treats Sir John with insolence, and sets him at defiance—Friendly lets Sir John into the knowledge of Mrs. Etherdown's secret practices, which he had learnt from Rose and Sharply—Sir John, in the last scene, acknowledges that he has been made a Dupe—he gives his niece to Wellford—this C. was acted but 3 times, it is in some parts a little dull for want of incident, but on the whole it is a good play—it certainly deserved a better fate—Mrs. Friendly in the hands of Mrs. Clive must have been an excellent character—Victor foretold to Mrs. Sheridan, that her play would be disliked, but he did not expect, that it would have been treated with such ill-nature as it was.

14. **Conscious Lovers.** Young Bevil = Holland : Tom = Obrien : Myrtle = Palmer : Cimberton = Love : Sealand = Havard : Indiana = Mrs. Yates, 1st time : Phillis = Mrs. Clive.

17. **Alchemist.** Abel Drugger = Weston, 1st time: Kastril = King : Dol Common = Mrs. Lee :—the author of *Theatrical Biography* in 1772 says—“ Imagination cannot form a more natural mixture of pusillanimity and consternation, than Weston shows in Abel Drugger on the breaking of the phial— other actors would have only made you laugh under the same circumstances, but his powers do more, they oblige you to pity him ; nor is there a moment, whilst he is on the stage in this character, in which you do not forget it is *fictitious*.”

26. **London Merchant.** Thorowgood = Love.

28. **Bold Stroke for a Wife.** Col. Feignwell = King : Obediah Prim = Moody : Periwinkle = Parsons : Sir Philip Modelove = Baddeley : Tradelove = Burton : Simon Pure = Vaughan : Anne Lovely = Miss Haughton : Mrs. Prim = Mrs. Bradshaw.

Jan. 3. **Way to keep him.** Lovemore = Holland, 1st time : Widow Belmour = Miss Pope.

4. **Merry Wives.** Falstaff = Love : Ford = Havard : Sir Hugh Evans = Yates : Dr. Caius = Baddeley : Slender = Obrien : Mrs. Ford = Mrs. Pritchard.

7. **Zara.** Lusignan = Powell, 1st time : Zara = Mrs. Yates.

9. **Way of the World.** Mirabell = Palmer : Fainall = Havard : Witwoud = Obrien : Sir Wilful Witwoud = Yates : Millamant = Mrs. Pritchard : Mrs. Marwood = Mrs. Hopkins : Lady Wishfort : Mrs. Clive : Foible = Mrs. Bennett.

13. Recruiting Officer. Plume = Palmer : Brazen = O'Brien : Kite = Bransby : Balance = Havard : Worthy = Lee : Bullock = Moody : Recruits = Yates, and Parsons : Sylvia = Mrs. Yates : Melinda = Mrs. Davies : Rose = Miss Cheney.

14. Mistake. Don Carlos = Holland, 1st time.

18. Henry 4th part 2d. Falstaff = Love : King = Powell, 1st time : Prince of Wales = Holland : Archbishop of York = Havard : Shallow = Yates : Pistol = King : Hostess = Mrs. Bradshaw : Dol Tear-sheet = Mrs. Lee.

23. Drummer—as before.

25. Suspicious Husband. Ranger = O'Brien, 1st time : Jack Meggot = Vernon : Clarinda = Mrs. Yates : Jacintha = Miss Plym, 1st time.

27. Much ado. Benedick = O'Brien, 1st time : Beatrice = Miss Pope.

Feb. 9. Spanish Fryar. Dominic = Love : Gomez = Yates : Torrismond = Holland : Bertran = Lee : Queen = Mrs. Yates : Elvira = Miss Pope.

14. Orphan. Castalio = Powell, 1st time : Chamont = Holland : Polydore = Jackson, 1st time : Chaplain = Love : Monimia = Mrs. Yates.

18. Funeral. Lord Hardy = Holland : Trim = Yates : Campley = O'Brien : Lady Brumpton = Mrs. Pritchard : Lady Harriet = Miss Bride : Lady Charlot = Mrs. Hopkins.

21. Love makes a Man. Clodio = O'Brien : Carlos = Holland : Don Choleric = Yates : Angelina = Miss Plym, 1st time : Elvira = Mrs. Hopkins : Louisa = Mrs. Lee.

23. Constant Couple. Clincher Jun. = King :

Lady Lurewell = Mrs. Yates : Angelica = Miss Bride. F.

24. Never acted, Royal Shepherd. Alexander (King of Macedon) = Champnes : Amintas (in love with Eliza) = Vernon : Agenor (in love with Thamiris) = Mrs. Dorman : Eliza (in love with Amintas) = Signora Cremonini : Thamiris (in love with Agenor) = Miss Young : Camilla = Miss Wright :—acted 9 times—Alexander had taken Sidon—he bestows the kingdom on Amintas, who was heir to the crown, but who had been brought up as a Shepherd—Alexander at first wishes Amintas to marry Thamiris the daughter of the late King, but on finding that Amintas is firmly attached to Eliza, he consents to their union — Agenor marries Thamiris — this serious Opera is a poor piece—Rolt is said to have taken it from Metastasio—in the argument prefixed to it we are referred to Quintus Curtius book 4 chapter 10—in the B. D. we are referred to the 3d and 4th chapters—the story, on which Metastasio has founded his Opera, is in the *first* chapter of the 4th book—Alexander took Sidon, and deposed Strato, the King of that city—not because he was a tyrant, as Metastasio calls him, but simply because he was a friend to Darius—he gave the crown to Abdolominus, who was descended from the royal family, but who maintained himself by working with his own hands in a garden.

March 3. Provoked Husband. Lord Townly = Powell, 1st time : Sir Francis Wronghead = Yates : Manly = Havard : Squire Richard = Master Burton : Count Basset = Castle : Lady Townly = Mrs. Yates :

Lady Wronghead = Mrs. Hopkins : Lady Grace = Miss Plym : Miss Jenny = Miss Pope.

20. Mrs. Pritchard's bt. Not acted 20 years, Rival Queens. Alexander = Powell : Clytus = Love : Lysimachus = Jackson : Hephestion = Packer : Cassander = Havard : Aristander = Baddeley : Statira = Mrs. Palmer : Roxana = Mrs. Pritchard.

24. Mrs. Clive's bt. Tunbridge Walks. Reynard = Palmer : Woodcock = Love : Maiden = Obrien : Squib = King : Hillaria = Mrs. Clive : Belinda = Mrs. Palmer :—with High Life.

26. For bt. of Mrs. Yates. Cymbeline. Imogen (for that night only) = Mrs. Yates :—with the Counterfeits—taken from Gil Blas—this Farce is not printed—the names of the actors only were in the bill—the cast was perhaps—Gil Blas = Yates : Don Lewis = Palmer : Melchior = Baddeley : Aurora = Miss Plym : Laura = Mrs. Lee : Bernarda = Mrs. Bradshaw : Isabella = Mrs. Bennet.

27. Holland's bt. Not acted 5 years, Roman Father. Horatius = Holland, 1st time : Publius = Powell, 1st time : Tullus Hostilius = Burton : Valerius = Packer : Horatia = Mrs. Yates, 1st time : Valeria = Mrs. Davies :—with Guardian by Holland, 1st time.

29. Obrien's bt. Way to keep him. Lovemore = Obrien, 1st time :—with Edgar and Emmeline.

31. Powell's bt. Othello. Othello = Powell, 1st time : Iago = Havard : Cassio = Palmer : Roderigo = King, 1st time : Desdemona = Mrs. Yates, 1st time : Æmilia = Mrs. Hopkins.

April 2. For bt. of Yates. Orphan of China.

Zamti = Holland : Etan = Powell : Hamet = Jackson :  
 Timurkan = Havard : Mirvan = Love : Mandane =  
 Mrs. Yates :—with Lethe. Lord Chalkstone =  
 Yates, 1st time : Fine Gentleman = Obrien : Fine  
 Lady = Mrs. Clive.

3. King's bt. Provoked Husband. Count Basset  
 = King : Squire Richard = Obrien, 1st time :—with  
 Musical Lady. *r. b.*

7. Havard's bt. Orphan. Acasto = Havard.

9. Mrs. Palmer's bt. Rival Queens.

10. Miss Pope's bt. Not acted 16 years, Foundling.  
 Young Belmont = Lee : Faddle = King : Sir Charles  
 Raymond = Powell : Sir Roger Belmont = Yates :  
 Col. Raymond = Packer : Rosetta = Miss Pope :  
 Fidelia = Mrs. Palmer.

12. Love's bt. Jane Shore. Hastings = Holland :  
 Shore = Powell, 1st time : Gloster = Love : Alicia =  
 Mrs. Palmer, 1st time : Jane Shore = Mrs. Davies :  
 —with Register Office. Le Brush = King : Gul-  
 well = Packer : Margery = Mrs. Love.

14. Vernon's bt. Othello. Roderigo = Vernon,  
 1st time : Desdemona = Mrs. Davies :—with Lying  
 Valet by Vernon.

24. Palmer's bt. Rule a Wife. Leon = Powell,  
 1st time.

25. For bt. of Mrs. Davies. Oroonoko = Powell,  
 1st time : Aboan = Havard, 1st time : Blandford =  
 Palmer : Imoinda = Mrs. Davies :—with High Life.  
 Lovel = King.

26. Orphan of China. Mandane = Mrs. Hopkins,  
 1st time :—Mrs. Yates seems to have been ill.

27. Cymbeline. Imogen = Mrs. Palmer, 1st time :

—with Contrivances. Argus = Parsons : Rowell = Vernon.

28. Miss Wright's bt. Othello. Iago = King, 1st time : (he had acted the part in Ireland) Desdemona = Mrs. Davies :—with Thomas and Sally. Sally = Miss Wright.

30. Orphan. Monimia = Mrs. Palmer.

May 1. Provoked Husband. Lady Townly = Mrs. Palmer.

2. Philaster. Euphrasia = Miss Plym, 1st time.

4. Venice Preserved. Belvidera = Mrs. Ward from C. G.

5. Jackson's bt. Orphan of China. Mandane = Mrs. Hopkins.

7. Tunbridge Walks. Maiden = Weston, 1st time.

8. Roman Father. Horatia = Mrs. Palmer.

9. For the bt. of Lee, and Evans, Sub-treasurer. Oroonoko. Aboan = Lee : Imoinda = Mrs. Palmer.

10. For bt. of Baddeley, and Ackman. Richard 3d. Henry 6th = Powell, 1st time, and for that night only.

11. For bt. of Moody and Weston. Cymbeline. Imogen = Mrs. Palmer :—with, not acted 20 years, Stage Coach. Nicodemus Somebody = Weston : Macahone = Moody : Jolt = Love : Fetch = Parsons.

16. For bt. of First Gallery keeper. Hamlet = Holland : Ghost = Powell, 1st time : Polonius = Baddeley.

21. For bt. of Palmer, Pitt doorkeeper, and Roberts, Box lobby doorkeeper. Romeo and Juliet by Holland and Mrs. Palmer :—with Apprentice. Dick = J. Palmer, 1st time : Wingate = Dunstall from C. G.

22. Bold Stroke for a Wife. Anne Lovely = Miss Plym, 1st time :—with Lying Valet = Weston, 1st time.

23. For the Fairies in the Fairy Tale. Rival Queens — Fairy Tale had been acted several times.

29. Provoked Husband. Lady Townly = Mrs. Yates :—last play.

The bills for this season are from Mr. Field and B. M.—Dr. Burney's bills are more correct than Mr. Field's ; as the latter do not notice benefits, and seldom notice the 1st appearance of a performer in a particular part—Dr. Burney's bills were taken from the Public Advertiser, and Mr. Field's probably from some other paper—see Jan. 1 1765.

Powell acted Philaster 16 times — Jaffier 7—Posthumus 11—Lusignan 4—Henry 4th 3—Castalio 6—Lord Townly 7—Alexander 4 or 5—Publius 2—Othello 3—Etan 3—Sir Charles Raymond 1—Shore 2—Leon 2—Oroonoko 2—Henry 6th 1—Ghost 1.

Miss Houghton and Miss Bride did not act after this season.

William Obrien left the stage in consequence of having married the Earl of Ilchester's daughter— In *The Dialogue in the Shades*, Mrs. Cibber says to Mrs. Woffington—" The only performers of any " eminence, that have made their appearance since " your departure, are Obrien and Powell ; the first " was a very promising comedian in Woodward's " walk, and was much caressed by the nobility—but " this apparent good fortune was his ruin ; for having " married a young lady of family, without her rela-



“ tions’ knowledge, he was obliged to transport him-  
 “ self to America, where he is now doing penance  
 “ for his redemption.”

Obrien wrote two dramatic pieces—for the *Duel* see D. L. Dec. 8 1772—for *Cross Purposes* see C. G. Dec. 8 1772.

*Obrien’s characters.*

D. L. 1758-1759. Captain Brazen—Lucio in *M. for M.*—Polydore in *Orphan*—Jack Meggot—Fine Gentleman in *Lethe*—Witwou’d—Brisk in *D. D.*—\*Felix in *Rout*—in *Æsop*—Tom in *Conscious Lovers*—\*Young Clackit in *Guardian*—Daffodil in *Male Coquette*—Master Stephen—Laertes—Lord Foppington in *C. H.*—Captain Mizen in *Fair Quaker*.

1759-1760. \*Lovel in *High Life*—Witling in *Refusal*—Campley in *Funeral*—Fribble—\*in *Marriage a-la-Mode*—Razor in *Upholsterer*—Master Slender—Numps in *Tender Husband*—Lord George Brilliant in *Lady’s last Stake*.

1760-1761. \*Edgar in *Edgar and Emmeline*—\*Lord Trinket in *Jealous Wife*—Archer.

In the *Summer*—\*Beverley in *All in the Wrong*—\*Wilding in *Citizen*—\*Clerimont in *Old Maid*—\*Harlequin in *Wishes*.

1761-1762. Guiderius in *Cymbeline*—Marplot—\*Belmour in *School for Lovers*—Sir Harry Wildair—Clodio in *Love makes a Man*—Don Felix.

1762-1763. Valentine in *Two Gentlemen of Verona*—\*Sir Harry Flutter in *Discovery*—Lothario—Master Johnny in *Schoolboy*.

1763-1764. Tattle — Sir Andrew Aguecheek—  
\*Col. Tamper in Deuce is in him—Prince of Wales  
in Henry 4th part 1st—Ranger—Maiden in Tun-  
bridge Walks—Lovemore—Squire Richard.

\* *Originally.*

The Dramatic Censor, in 1770, speaks of Obrien  
as the best Mercutio next to Woodward—it does not  
appear from the bills that Obrien acted Mercutio in  
London—Palmer was certainly in possession of the  
part at D. L.—Obrien was engaged under Barry at  
Crow Street in the summer of 1763—it is highly  
probable that he acted Mercutio to Barry's Romeo.

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C. G. 1763-1764.

Sep. 21. Romeo and Juliet. Romeo = Ross :  
Mercutio = Woodward : Capulet = Sparks : Friar  
Lawrence = Hull : Juliet = Miss Hallam : Nurse =  
Mrs. Pitt :—with Old Maid. Miss Harlow = Mrs.  
Walker.

23. Recruiting Officer. Plume = Smith : Brazen  
= Woodward : Balance = Sparks : Worthy = Hull :  
Bullock = Dunstall : Sylvia = Mrs. Lessingham : Me-

linda = Mrs. Vincent : Rose = Miss Davies : Lucy = Mrs. Pitt.

26. Henry 4th. Falstaff = Shuter : Hotspur = Smith : King = Sparks : Prince of Wales = Ross : Worcester = Hull : Francis = Stamper : Lady Percy = Mrs. Vincent : Hostess = Mrs. Pitt : and Bardolph = Lewis :—thus his name was spelt at first, but he was afterwards announced in the bills as Lee Lewes—in his Memoirs, he says he was engaged at C. G. by Beard as second Harlequin to Woodward.

28. Inconstant—as before.

Oct. 5. Conscious Lovers. Young Bevil = Ross : Tom = Woodward : Myrtle = Smith : Cimberton = Shuter : Indiana = Miss Macklin : Phillis = Miss Elliot.

7. All's well that ends well—8. Miser.

10. Every Man in his Humour.

11. Jovial Crew, and Citizen, with Epilogue by Woodward, and Shuter.

12. Love's last Shift.

14. Wonder. Lissardo = Woodward.

17. Mourning Bride. Zara = Mrs. Ward : Almeria = Miss Macklin.

18. Stratagem—19. Bold Stroke for a Wife.

20. Provoked Wife.

21. She wou'd and She wou'd not.

24. Provoked Husband. Lord Townly = Ross : Sir Francis = Shuter : Manly = Hull : Count Basset = Dyer : John Moody = Dunstall : Lady Townly = Mrs. Ward : Lady Grace = Miss Macklin : Lady Wronghead = Mrs. Pitt : Miss Jenny = Miss Davies.

26. Rule a Wife. Leon = Smith, 1st time : Copper Captain = Woodward : Estifania = Miss Elliot,

1st time :—and Upholsterer — with *alterations and additions* — Quidnunc = Dunstall : Razor = Woodward : Pamphlet = Shuter : Termagant = Miss Elliot.

Nov. 3. Love in a Village—4. Tamerlane.

10. Merry Wives—16. Theodosius.

18. Not acted 15 years, Squire of Alsatia. Squire = Woodward : Sir William Belfond = Shuter : Belfond Jun. = Smith : Sir Edward Belfond = Gibson : Lolpoop = Dunstall : Truman = Hull : Mrs. Termagant = Mrs. Vincent : Ruth = Mrs. Pitt : Teresia = Miss Hallam :—acted about 7 times—a new edition was printed in 1764.

26. Country Lasses. Modely = Dyer : Heartwell = Ross, 1st time : Freehold = Gibson : Sir John English = Shuter, 1st time : Aura = Miss Macklin, 1st time : Flora = Miss Elliot, 1st time.

Dec. 16. Careless Husband—26. Richard 3d.

Jan. 3. Royal Convert, with Duke and no Duke. Trappolin = Shuter.

9. Never acted, No one's Enemy but his own. Careless = Woodward : Sir Philip Figurein (an old man, passionately fond of dancing) = Shuter : Bellfield (in love with Lucinda) = Smith : Wisely = Ross : Brazen (his servant) = Cushing : Blunt = Clarke : Lucinda (a coquette) = Miss Elliot : Hortensia (a young and rich widow—a prude) = Mrs. Ward :—with, never acted, What we must all come to. Sir Charles Rackett = Dyer : Drugget = Shuter : Lovelace = Cushing : Woodley (in love with Nancy) = White : Lady Rackett = Miss Elliot : Mrs. Drugget = Mrs. Pitt : Dimity (her woman) = Mrs. Green : Nancy (daughter to Drugget—in love with Woodley)

= Miss Hallam :—both these pieces were written by Murphy.

No one's Enemy but his own—Careless is so completely a blab, that he is never able to keep any thing a secret—he was engaged to Lucinda, but had deserted her on having gained the affections of Hortensia—he shows Wisely a confidential letter from Hortensia—Wisely is secretly his rival—he also gives him a snuffbox, with Hortensia's picture in it, to get it mended—in the 2d act, Brazen enters disguised as the servant of Careless—he gives back the snuffbox to Hortensia, and says that his master prefers Lucinda—in the 3d act, he enters in Hortensia's livery—he gives Careless Hortensia's letter to Wisely, in which she had put an end to all his hopes of a marriage with her—Careless believes the letter to be addressed to himself, and says he will marry Lucinda—he loses both the ladies by his own folly—Hortensia gives her hand to Wisely—Lucinda gives hers to Bellfield—this is on the whole a pretty good C.—it is founded on Voltaire's Tatler, a piece in one long act, which was brought out in 1725—Murphy's play was originally in 3 acts, but in the corrected edition of his works he reduced it to 2—(see C. G. Oct. 26 1774)—he should have changed the title—Careless is so far from being No one's Enemy but his own, that he speaks ill of almost every person whom he has occasion to mention.

What we must all come to—this is a very good C. in 2 acts—Sir Charles Rackett had married the elder daughter of Drugget, who is a retired citizen—Sir Charles and Lady Rackett have a quarrel about a game of cards—Drugget and his wife believe that

they had quarrelled about something serious—Dimity explains the matter—Sir Charles and his Lady are reconciled—they have another quarrel on the old subject—Sir Charles leaves Drugget's house in a passion—Drugget observes—"These wranglings are, "I am afraid, What we must All come to"—Victor says that party interfered to condemn these 2 pieces very undeservedly—the latter was acted but once, and seems scarcely to have obtained a hearing—it was published as *intended* to have been acted—a *striking* proof of public caprice—as when revived, with slight alterations, at Lewis' benefit March 30 1776, it was very successful—it has been frequently acted as "Three Weeks after Marriage."

17. Venice Preserved. Jaffier = Ross : Pierre = Smith : Belvidera = Mrs. Ward.

19. By Command. No one's Enemy—4th and last time.

21. Merry Wives. Falstaff = Shuter : Ford = Ross : Sir Hugh Evans = Lewis : Shallow = Costollo : Mrs. Ford = Mrs. Ward.

26. Confederacy. Gripe = Dunstall : Corinna = Miss Vincent.

28. Orphan. Polydore = Smith : Monimia = Miss Macklin.

Feb. 1. Funeral. Lord Hardy = Hull.

9. Love for Love. Angelica = Miss Macklin, 1st time : Miss Prue = Miss Elliot, 1st time.

11. Wit without Money. Valentine = Smith : Francisco = Hull : Lance = Dunstall : Shorthose = Shuter : Lady Hartwell = Mrs. Ward : Isabella = Miss Hallam.

13. Jane Shore. Hastings = Smith : Shore =

Ross : Gloster = Clarke : Jane Shore = Miss Macklin : Alicia = Mrs. Ward, 1st time.

15. Henry 5th = Smith : Fluellin = Shuter : Pistol = Dyer : Macmorris = Barrington : King of France = Gibson : Princess = Miss Hallam : Hostess = Mrs. Pitt.

17. Relapse. Worthy = Ross : Sir Tunbelly Clumsey = Marten : Syringe = Shuter :—rest as April 25 1763.

20. Upholsterer. Termagant = Mrs. Green.

22. Never acted there, Midas. Midas = Shuter : Apollo = Mattocks : Pan = Dunstall : Sileno = Beard : Damætas = Fawcett : Daphne = Miss Miller : Nysa = Miss Hallam : Mysis = Miss Poitier : \*—acted 9 times—this Burletta was written by O'Hara, and had been acted in Ireland—it was at this time in 3 acts, and performed as a first piece—see Midas in the 1st Vol. of Old Plays reprinted in 1814—1815.

March 20. Woodward's bt. Busy Body, with a new Farce called False Concord — Woodward — Shuter — Dunstall — Cushing — Mrs. Pitt — Miss Elliot — Miss Hallam — with a Prologue by Woodward — see Irish Stage C. S. 1763-1764 — False Concord is not printed — Woodward, Shuter, and Cushing probably acted Lord Lavender, Sudley, and a Valet — see False Concord in B. D. — and the Clandestine Marriage D. L. Feb. 20 1766 — False Concord was written by Townley, the master of Mer-

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\* Mrs. Vernon appears to have resumed her maiden name.

chant Taylor's school—and probably the school fellow of Woodward—see C. G. April 16 1745.

26. Smith's bt. Every Man in his Humour.

27. Shuter's bt. Not acted 4 years, Sir Courtly Nice. Sir Courtly Nice = Woodward : Crack = Shuter : Hothead = Dunstall : Testimony = Gibson : Surly = Sparks : Lord Bellguard = Walker : Farewel = Clarke : Leonora = Miss Macklin : Violante = Mrs. Vincent : Aunt = Mrs. Pitt :—with What d'ye call it? Timothy Peascod = Woodward : Squire Thomas = Shuter : Kitty = Miss Elliot, 1st time.

29. Hamlet. Ghost = Walker, 1st time : Polonius = Shuter, 1st time : Gravediggers = Dunstall and Costollo : Queen = Mrs. Ward.

April 2. Mrs. Ward's bt. Romeo and Juliet. Lady Capulet (for that night only) = Mrs. Ward : Juliet = Miss Ward, her 1st appearance on any stage.

10. Miss Macklin's bt. Merchant of Venice. Shylock = Macklin : Launcelot = Shuter :— with, (for the only time this season) Love a-la-Mode. Sir Archy = Macklin : Squire Groom = Woodward : Sir Callaghan = Shuter : Mordecai = Cushing : Charlotte = Miss Macklin.

12. Clarke's bt. Busy Body, and Love a-la-Mode, last time this season.

27. For bt. of Miles, (the Harlequin) Mrs. Green, and Mrs. Dyer. Sir Courtly Nice, and Upholsterer.

28. For bt. of Hull, and Miss Miller. Comus. Lady (by desire and for that night only) = Mrs. (or Miss) Morrison :—with, Never acted, Absent Man—Shuter—Dunstall—Mattocks— and Miss Miller—



this Farce is said to have been written by Hull—it is not printed.

30. Miss Elliot's bt. Stratagem. Mrs. Sullen = Miss Elliot, 1st time :—with Citizen.

May 7. Younger's bt. Not acted 6 years, King Lear. Lear = Ross : Edgar = Smith : Bastard = Clarke : Gloster = Gibson, being their first appearance in those characters : Gentleman Usher = Shuter : Cordelia = Miss Ward, her 2d appearance on the stage.

9. Rival Queens. Roxana = Mrs. Baker.

11. Jealous Wife. Capt. O'Cutter = Barrington : Harriet = Miss Hallam :—see March 20 1762.

21. Macbeth. Macbeth = Ross : Lady Macbeth = Mrs. Ward :—with, Never acted, Shepherd's Artifice : Alexis = Mattocks : Strephon = Dibdin : Sylvia = Miss Hallam : Cælia = Miss Poitier :—Alexis and Sylvia are mutually in love—Strephon is in love with Cælia—she likes him, but treats him with disdain—Strephon, by the suggestion of Alexis, pretends to be in love with Sylvia—the artifice succeeds, and Cælia acknowledges her love for Strephon—this is a contemptible Pastoral in 2 acts—Dibdin wrote the words, and composed the music.

24. Love's last Shift. Loveless = Hull, 1st time.

28. Love in a Village—last play. (*Bills from Mr. Field and B. M.*)

## HAY. 1764.

The Patron seems to have come out the beginning of this season—it was printed in 1764 with the following cast—the dedication is dated June the 20th —Sir Thomas Lofty, and Sir Peter Pepperpot (the Patron and a rich West Indian) = Foote : Rust (an antiquary) = Weston : Dick Bever (in love with Juliet) = Death : Frank Younger (his friend) = Davis : Puff (a bookseller) = Hayes : Dactyl (a poet) = Granger : Sir Roger Dowlas = J. Palmer : Stay-tape (a tailor) = Brown : Robin = Parsons : John = Lewis : Juliet (niece to Sir Thomas—in love with Bever) = Mrs. Granger :—Sir Thomas Lofty pretends to be a man of great wit and learning—he writes a play called Robinson Crusoe—but as he fears it might be considered as a work not suitable to his time of life, he insists that Bever should acknowledge himself to be the author of it—the play is damned—Bever is enraged—Sir Thomas to appease him, consents to his union with Juliet—here a difficulty occurs—Sir Thomas had promised his niece to Rust, who had fallen in love with her, because her nose exactly resembled the bust of the Empress Poppæa—in the 2d act, Rust had exhibited the remains of the 45th number of the North Briton; which had been partially burnt at the Royal Exchange—he had enjoined the company to be silent, for fear the paper should be seized, and made to suffer the law—in the last scene, Bever tells Rust that he must give up his paper, or the lady—Rust resigns his pretensions to

Juliet—this is an excellent C. in 3 acts by Foote—  
Sir Thomas Lofty was meant for Lord Melcombe—  
see School for Authors C. G. Dec. 5 1808.

Wilkinson was engaged—in particular he acted  
Dick in the Apprentice, and was ever honoured  
with the continuance of the audience to the end, on  
account of the last 4 lines ; to which he had no less  
than 4 plaudits ; for his Imitations were not only  
good, but planned for effect ; and much depends on  
that—in the concluding lines of the Farce he imitated  
4 different performers—

“ Some act the upper, some the under parts,”  
—as Sparks—

“ And most assume what’s foreign to their hearts,”  
—as Sheridan—

“ Thus life is but a tra-gic, co-mic jest,”  
—as Mossop—

“ And all is Farce and Mummery at best.”  
—as Woodward.

Weston was of great assistance in that Farce by his  
inimitable acting of Simon—he also acted Old Phil-  
pot at Richmond for the benefit of Wilkinson, who  
was Young Philpot.

Foote did not publish Tragedy a-la-Mode, but Wil-  
kinson printed it in his Wandering Patentee 1795—  
it came out at D. L. April 6 1761 and was acted at  
the Hay. this season—Fustian, the Author = Foote :  
Golcondus, the Hero = Wilkinson :—the other parts  
are of no importance—Fustian’s Tragedy of “ Love  
till Death” is rehearsed—Golcondus speaks the whole  
—when this piece was first acted by Foote with paste-

board figures, it entirely failed in the effect—but when the King, Tribus, (Golcondus' friend) and the Princess Lindamira, were performed by dumb actors, ridiculously dressed in the high Tragedy style, they assisted Wilkinson's imitations and the whole was received with unbounded applause—Love till Death is very short, but Fustian contends that all the usual distresses of a Tragedy are contained in it.

Previously to the opening of this Theatre for dramatic performances, Stevens had delivered his Lecture on Heads—the 11th and last morning was on May 23.

## D. L. 1764-1765.

Sept. 15. Beggar's Opera, with Polly Honeycombe.

18. Stratagem. Archer = Griffith from Dublin :—see Irish Stage S. A. 1760-1761.

22. Romeo and Juliet, with Fairy Tale. Moody seems to have played Bottom instead of Yates.

25. Bold Stroke for a Wife.

27. Hamlet. Ophelia = Young Gentlewoman :—probably Mrs. Baddeley.

29. Careless Husband. Lord Foppington = Griffith.

Oct. 2. Old Maid. Clerimont = Didier, his 1st appearance there: Mrs. Harlow = Miss Pope, 1st time: Miss Harlow is omitted.

4. **Conscious Lovers.** Indiana = Mrs. Palmer.
6. **Provoked Husband.** Lord and Lady Townly = Powell and Mrs. Palmer.
9. **Cymbeline.** Imogen = Mrs. Palmer.
15. **Oroonoko** = Powell : **Imoinda** = Mrs. Palmer.
16. **Tancred and Sigismunda** = Holland and Mrs. Palmer.
17. **Henry 4th, part 1st**—18. **Mistake.**
20. **Love for Love.** Tattle = Preston, 1st appearance there : Angelica = Mrs. Palmer : Miss Prue = Miss Cheney.
22. **Not acted 10 years, She wou'd and she wou'd not.** Trappanti = King : Don Manuel = Yates : Don Philip = Packer : Octavio = Palmer : (probably Don Philip = Palmer : Octavio = Packer :) Soto = Baddeley : Don Luis = Didier : Hypolita = Miss Plym : Flora = Miss Cheney : Viletta = Mrs. Lee : Rosara = Mrs. Hopkins.
23. **Orphan.** Acasto = Havard : Monimia = Mrs. Cibber.
24. **Earl of Essex**—as April 20 1763.
25. **Suspicious Husband.** Ranger = King, 1st time : Strickland = Love : Frankly = Palmer : Mrs. Strickland = Mrs. Hopkins : Clarinda = Miss Pope : Jacintha = Miss Plym.
26. **Jane Shore.** Hastings = Holland : Shore = Havard : Alicia = Mrs. Cibber : Jane Shore = Mrs. Yates :—with High Life. Lovel = King.
29. **Romeo and Juliet.** Juliet = Mrs. Lessingham.
31. **Venice Preserved.** Belvidera = Mrs. Cibber.
- Nov. 1. **Jealous Wife.** Lord Trinket = Griffith.
2. **Never performed, Alcmena, an Opera**—Victor

says this serious Opera was acted 6 nights to thin audiences.

5. Tamerlane.

8. Way to keep him. Widow Bellmour = Mrs. Cibber : Lady Constant = Mrs. Hopkins.

9, Henry 4th part 2d. Prince John = Lee.

12. Stratagem. Archer = Palmer, 1st time : Aimwell = Adcock, 1st appearance there : Boniface = Love.

15. Provoked Husband. Lady Townly = Mrs. Yates.

17. (and 21) Fair Penitent. Lothario = Powell, 1st time : Horatio = Holland : Sciolto = Havard : Calista = Mrs. Cibber :—with Deuce is in him. Col. Tamper = Palmer, 1st time.

24. Orphan of China—27. Macbeth.

28. Never acted, Capricious Lovers. Colin = Vernon : Hobbinol (his father) = Yates : Damon (father to Phœbe) = Baddeley : Astolpho = Packer : Fabian (his attendant) = Didier : Phœbe = Miss Slack, her 1st appearance on any stage : Lisetta (with a mock Italian song) = Mrs. Clive : Emily = Miss Young : Clara (her attendant) = Miss Wright :—acted 9 times—Colin and Phœbe are mutually in love—they are humble villagers—Astolpho, who is the Prince of the country, is engaged to Emily, who is a Princess—he falls in love with Phœbe—he employs Lisetta to promote his interest with her—Phœbe is prevailed on to go to Court—Colin is also sent for—Colin and Emily become jealous—Astolpho renews his addresses to Phœbe—she brings in Emily, and presents her to Astolpho—Astolpho and Emily are reconciled—Colin and Phœbe are united—this Comic Opera in 3

acts was written by Lloyd—it is professedly founded on a French piece—it is a trifle by a man of genius—the plot is slight, but the dialogue is neat.

Dec. 8. Distressed Mother. Orestes = Powell, 1st time: Pyrrhus = Holland, 1st time: Hermione = Mrs. Yates: Andromache = Mrs. Cibber:—acted on 11-17 and 29.

13. Wonder. Felix = Holland, 1st time: Don Lopez = Baddeley: Lissardo is omitted: Violante = Mrs. Cibber.

18. Way of the World. Witwou'd = King, 1st time.

Jan. 1st. Public Advertiser. To prevent any mistakes for the future in advertising the Plays and Entertainments at D. L. Theatre, the managers think it proper to declare that the playbills are inserted by their direction in this paper only—there was a similar advertisement from C. G. on the same day.

London Merchant. George Barnwell = Holland: Milwood = Mrs. Hopkins.

3. All in the Wrong. Sir John Restless = Yates: Beverley = Holland: Robert = Parsons: Belinda = Mrs. Yates: Lady Restless = Mrs. Palmer: Clarissa = Miss Plym.

4. Richard 3d = Holland: Buckingham = Lee: Lord Mayor = Baddeley.

5. King Lear = Powell, 2d time: (1st on Jan. 2d) Edgar = Havard: Bastard = Lee: Cornwell = Jackson: Old Man = Baddeley: Cordelia = Mrs. Cibber.

7. Romeo and Juliet. Tybalt = Lee.

15. Rival Queens. Perdiccas = Lee.

17. Miser. Mariana = Mrs. Hopkins.

23. Provoked Wife. Sir John Brute = King, 1st

time : Constant = Havard : Heartfree = Lee : Razor = Baddeley : Col. Bully = Moody : Lady Fanciful = Mrs. Lessingham, 1st time : Lady Brute = Mrs. Cibber : Belinda = Miss Plym.

24. Never acted, Platonic Wife. Lord Frankland = Powell : Sir William Belville = Holland : Frankland = Lee : Sir Harry Wilmot = Griffith : Ambrose = Havard : Patrick = Moody : Nicodemus = Parsons : Lady Frankland = Mrs. Yates : Lady Fanshaw = Mrs. Clive : Emilia = Miss Pope : Clarinda = Mrs. Hopkins : Fantange = Mrs. Cross :—this C. was nearly damned on the first representation, owing in a considerable degree to the two portraits of Lady Frankland, which were very badly executed — this objection was obviated, and the piece was dragged on for 5 nights more—it was observed that the character of the heroine, and the title of the play did not agree, Lady Frankland being, not a Platonic, but a romantic wife — (*Victor*)— Lord Frankland really loved Lady Frankland, but as he did not act up to her romantic notions of love, she reproached him daily for want of tenderness—he was much hurt at the injustice of the reproach—and a separation had taken place—here the play begins—Sir Harry Wilmot wants to seduce Lady Frankland—Sir William Belville has a Platonic affection for her—Clarinda wishes to reduce Lady Frankland's character to a level with her own—Frankland is anxious that the separation between Lord and Lady Frankland should continue, as he is his lordship's heir—Lady Frankland becomes sensible of the dangers to which her unprotected situation had exposed her—she renounces her romantic notions—and in the last scene is recon-



ciled to her husband—Sir William marries Emilia—this is a dull play by Mrs. Griffith—it has no particular fault either in the plot or language—but, as Dennis properly observes, regularity signifies little in a Comedy without diversion.

Feb. 1. King Lear. Gentleman Usher = Griffith.

4. Mourning Bride, and Tutor. System = King : Sophia = Miss Pope :—the other characters by Packer—Parsons—Vaughan—Master Burton—Master Pope—and Mrs. Bradshaw—acted twice, and seemingly not printed—Victor says this Farce was deservedly damned.

6. Zara. Lusignan = Powell : Osman = Holland : Zara = Mrs. Cibber.

7. Way to keep him. Widow Bellmour = Miss Pope.

13. Suspicious Husband. Jack Meggot = Griffith.

15. Never acted, Pharnaces—an Opera—acted 6 times.

March 5. Orphan of China, and Capricious Lovers, with alterations—it seems to have been cut down to 2 acts—it was originally performed as a first piece.

7. Fair Penitent = Mrs. Yates :— Mrs. Cibber's benefit was deferred on account of her dangerous illness.

16. Mrs. Pritchard's bt. Mariamne. Herod = Powell : Flaminius = Lee : Sohemus = Havard : Mariamne = Mrs. Pritchard : Arsinoe = Mrs. Palmer.

18. Mrs. Clive's bt. School for Lovers. Sir John Dorilant = Holland, 1st time : Belmour is omitted : Cælia = Mrs. Palmer, 1st time : (see Feb. 10 1762)—with, Never acted, Faithful Irishwoman—Love—

Packer—King — Miss Pope — Irishwoman = Mrs. Clive :—this Farce is attributed to Mrs. Clive, and is not printed.

19. Holland's bt. Othello. Othello = Powell : Iago = Holland, 1st time : Desdemona = Mrs. Yates : — with Guardian. Heartly = Holland : Young Clackit = Palmer, 1st time :—part of the pit will be laid into the boxes—there will be no building on the stage.

23. For bt. of Mrs. Yates. Orphan. Monimia = Mrs. Yates :—with, Never acted, the Choice. Sir William Loveworth = Yates : Young Loveworth = Havard : Woodvil = Packer : Clarissa = Mrs. Yates : Mrs. Woodvil = Mrs. Lee : Watchit (her woman) = Mrs. Bradshaw :—Young Loveworth had married Clarissa without his father's consent—Sir William is highly incensed against him — Young Loveworth brings his wife to Woodvil's house—Woodvil conceals Loveworth, and introduces Clarissa as his own niece—Sir William falls in love with Clarissa, and wants to marry her—she stipulates that he should forgive his son as a preliminary condition — he promises to do so —Clarissa then acknowledges that she is married to Young Loveworth — Watchit had been let into the secret—Mrs. Woodvil had been carefully kept out of it—her curiosity, and the false scent on which Watchit puts her, contribute to the carrying on of the plot—this is a pretty good C. in 2 acts—it seems not to have been printed till 1786, when Murphy published a corrected edition of his works—as he improved some of his pieces by shortening them, it is odd that he should not have shortened the Choice, which is certainly too long—Mur-

phy says he wrote it for Mrs. Yates—he places Palmer's name to the character of Young Loveworth—but Havard's name was in the bill for this evening—Murphy places no name to the part of Mrs. Woodvil.

25. Powell's bt. King Lear = Powell : Cordelia = Mrs. Yates, 1st time.

26. For bt. of Yates. Winter's Tale. Leontes = Powell : Polixenes = Havard : Florizel = Holland : Camillo = Lee : Autolycus = Yates : Clown = King : Hermione = Mrs. Pritchard : Perdita = Mrs. Yates, 1st time :—with Choice.

30. King's bt. Cymbeline. Imogen = Mrs. Yates : —with Deuce is in him.

April 11. Miss Pope's bt. Way to keep him. William = Baddeley : Widow Bellmour = Miss Pope : —with Frenchified Lady never in Paris. Rhodophil = Lee : Melantha = Miss Pope : Doralice = Miss Plym.

13. Love's bt. Rehearsal. Bayes = Love :—other characters by Lee, Baddeley, Parsons, Moody, &c.

15. Vernon's bt. Orphan of China. Hamet = Vernon :—with Lethe. Lord Chalkstone and Old Man = Shuter, from C. G. : Fine Gentleman = Griffith : Mercury = Vernon : Charon = Moody : Fine Lady = Mrs. Clive.

16. All in the Wrong. Sir John Restless = King : —the Dramatic Censor says, that Yates gave particular satisfaction in this part—and that King brought himself to an exact equality with Yates, without borrowing any thing from him.

20. Roman Father. Horatia = Mrs. Yates.

22. Miss Young's bt. Macbeth = Holland : Lady

Macbeth = Mrs. Palmer : (Mrs. Pritchard was ill)—with, not acted 20 years, Rosamond.

23. Miss Wright's *bt.* Philaster. Arethusa = Mrs. Palmer.

25. Mrs. Cibber acted *Andromache* for her *bt.*

26. For *bt.* of Miss Slack, and Lee. *Winter's Tale*. Hermione = Mrs. Hopkins :—with, Never acted, *Country Wife*. Pinchwife = Lee : Sparkish = King : Harcourt = Parsons : Dorilant = Packer : Mrs. Pinchwife = Miss Slack : Alithea = Mrs. Hopkins :—this is *Wycherley's* play cut down to 2 acts—the alteration was made by Lee for whose benefit it was acted—he omits *Horner*, *Sir Jasper*, and *Lady Fidget*, &c.—Dorilant falls in love with Mrs. Pinchwife instead of *Horner*—the 1st act is taken with slight alterations from *Wycherley*—the 2d act begins with the scene in which Harcourt enters as a parson—then follows the scene in which Mrs. Pinchwife writes her letter—Pinchwife gives it to Dorilant—he throws it on the ground—Sparkish reads it aloud—Pinchwife is in a rage—Alithea advises him to allow his wife all reasonable liberties—Pinchwife immediately acquiesces—nothing can be more flat than the concluding scene, nor more unsuitable to Pinchwife's character than his conduct in it—Mrs. Pinchwife's escape in Alithea's clothes is totally omitted.

27. *Hamlet*. Ophelia = Mrs. Baddeley, her 3d appearance on any stage : Queen = Mrs. Hopkins.

Public Advertiser for April 27—Saturday—Garrick arrived at his house in Southampton Street C. G. from abroad on Thursday afternoon.

29. *Zara*. Zara = Mrs. Yates.

30. For bt. of Hopkins, Prompter, and Mrs. Hopkins. Rival Queens. Roxana = Mrs. Hopkins.

May 1. Tempest. Prospero = Havard.

3. Miss Plym acted Imogen for her half bt.

6. For bt. of Moody and Griffith. Rehearsal, with Guardian. Heartly = Lee : Young Clackit = Griffith, 1st time.

7. For bt. of Mr. and Mrs. Baddeley. Beggar's Opera. Filch = Baddeley : Polly = Mrs. Baddeley, her 1st appearance in that character, and 4th on the stage :—with Country Wife.

10. Othello. Gratiano = Parsons.

11. Johnston's bt. Rule a Wife. Leon = Powell : Copper Captain = Palmer : Estifania = Mrs. Clive : Old Woman = Mr. Yates.

13. Wonder. Felix = Holland : Violante = Miss Pope, 1st time.

15. School for Lovers. Steward = Baddeley : Araminta = Miss Pope, 1st time :—Mrs. Yates was probably ill, as Miss Plym acted Mrs. Lovemore on the 14th.

17. Confederacy. Dick = Aikin, from Dublin : Clarissa = Miss Lessingham, 1st time.

18. Recruiting Officer. Brazen = King, 1st time : Welch Collier = Baddeley : Sylvia = Miss Plym, 1st time :—see Jan. 13 1764.

20. Way of the World. Petulant = Baddeley : Mrs. Fainall = Miss Plym : Millamant = Mrs. Pritchard.

21. Henry 4th, part 1st. Douglas = Parsons :—some of his small parts in Tragedy have perhaps been overlooked.

22. Busy Body. Miranda = Mrs. Palmer, 1st time.

27. For bt. of several persons in distress. Provoked Husband. Lady Townly = Mrs. Lessingham, 1st time. (*Bills from B. M.*)

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C. G. 1764-1765.

- Sep. 17. Busy Body, and Devil to Pay.  
 19. Hamlet, and Lethe.  
 21. Romeo and Juliet. Juliet = Miss Macklin; — with Cheats of Scapin.  
 28. Love makes a Man, and Contrivances.  
 Oct. 1. Royal Convert—3. Love for Love.  
 5. Recruiting Officer, with Duke and no Duke.  
 8. Richard 3d.  
 10. She wou'd and she wou'd not.  
 11. Inconstant, with Lying Valet, by Shuter.  
 12. Love's last Shift, with Miss in her Teens.  
 15. Mourning Bride—16. Bold Stroke for a Wife.  
 17. Merry Wives—18. Beggar's Opera.  
 19. Theodosius. Athanais = Miss Macklin.  
 20. Wonder—22. Jane Shore.  
 27. Miss Hallam acted Juliet.  
 29. King Lear. Cordelia = Miss Hallam, 1st time.  
 30. Provoked Wife. Sir John Brute = Woodward.  
 Nov. 5. Tamerlane—6. All's well that ends well.  
 7. Comus—8. Confederacy.  
 15. Country Lasses—16. Relapse.

24. Not acted 5 years, *Way of the World*. Mirabell = Smith, 1st time : Fainall = Ross, 1st time : Sir Wilful Witwou'd = Shuter : Petulant = Woodward : Millamant = Miss Elliot, 1st time : Lady Wishfort = Mrs. Pitt : Mrs. Marwood = Mrs. Ward : Mrs. Fainall = Mrs. Vincent.

29. Funeral. Lord Hardy = Ross : Trim = Shuter : Campley = Dyer : Lady Brumpton = Mrs. Ward : Lady Harriet = Miss Hallam : Lady Charlot = Miss Macklin.

30. Spanish Fryar. Dominic is omitted : Torrismond = Ross : Gomez = Shuter : Lorenzo = Smith : Elvira = Miss Macklin : Queen = Mrs. Baker.

Dec. 4. *Rule a Wife*. Duke = Clarke : Juan = Hull : Old Woman = Mrs. Pitt.

7. Cleone = Mrs. Bellamy, her 1st appearance for 3 years.

12. Never acted, *Guardian Out-witted*. Sir Liqueorish Trapgold = Shuter : Roger = Dyer : Lord Planwell = Mattocks : Sir British Blunt = Beard : La Finesse = Squibb : Slouch = Dunstall : Flirtilla = Miss Brent : Lady Julia = Miss Hallam : Pinup = Miss Miller : Maukin = Miss Wainwright, her 1st appearance on any stage :—acted 6 times—Lord Planwell, Sir Liqueorish, and La Finesse pay their addresses to Flirtilla—La Finesse pretends to be a French Marquis—Sir Liqueorish is Guardian to Flirtilla—he is supposed to have the power of keeping her out of her fortune till she is of age—Sir British furnishes Lord Planwell with the copy of a clause to the Will made by Flirtilla's father—Roger is dressed up as Capt. Spritely, who had witnessed the clause—Sir Liqueorish is outwitted—he consents to Flir-

tilla's marriage with Lord Planwell—Sir British marries Lady Julia—this is a poor Opera in 3 acts—it is attributed to Dr. Arne, who says in his preface, that he had dedicated a life of *study* and labour to the *rational* amusement of the public.

21. Not acted 3 years, King John. King John = Ross : Bastard = Smith : Constance = Mrs. Bellamy.

Jan. 1. Richard 3d = Smith : Richmond = Clarke.  
7. King Lear. Cordelia = Mrs. Bellamy.

10. Bencraft, joint-manager with Beard, died—Stratagem, with Catharine and Petruchio. Petruchio = Woodward : Grumio = Shuter, 1st time : Catharine = Mrs. Green.

14. Othello = Ross : Iago = Smith : Desdemona = Mrs. Bellamy : Æmilia = Mrs. Ward.

19. Way of the World. Witwou'd = Dyer : Milla-mant = Mrs. Bellamy : Foible = Mrs. Green.

21. Romeo and Juliet. Romeo = Ross : Mercutio = Woodward : Juliet = Mrs. Bellamy :—with, never acted there, Male Coquette. Daffodil = Woodward : Sophia = Miss Macklin.

31. Never acted, Maid of the Mill. Lord Aimworth = Mattocks : Sir Harry Sycamore = Shuter : Giles = Beard : Ralph = Dibdin : Mervin = Baker : Fairfield = Gibson : Patty = Miss Brent : Fanny = Miss Poitier : Theodosia = Miss Hallam : Lady Sycamore = Mrs. Pitt :—acted about 29 times—Bickerstaffe says in his preface—“Not only the general  
“ subject of this piece is drawn from the romance of  
“ Pamela, but almost every circumstance in it—the  
“ miller is a close copy of Goodman Andrews—Ralph  
“ is imagined from the wild son which he is men-



“tioned to have had”—this is true to a certain degree—but Bickerstaffe, in writing the parts of Fairfield, Patty, and particularly Ralph, seems to have had his eye on the characters of Franio, Florimel, and Bustopha, in Fletcher's *Maid in the Mill*.

Feb. 18. Coriolanus = Smith : Menenius = Shuter : Tullus = Clarke : Volusius = Walker : Galesus = Hull : Veturia = Mrs. Bellamy : Volumnia = Miss Macklin.

19. *Maid of the Mill*, 15th time. Patty = Miss Hallam.

March 12. Woodward's bt. *Every Man in his Humour, and Citizen*.

14. Smith's bt. *Comus*. Lady = Mrs. Bellamy : —with Upholsterer. Termagant = Miss Elliot.

15. Shuter's bt. *Way of the World*. Waitwell = Dunstall : Foible = Mrs. Walker : —with the *Lecture on Heads* by Shuter.

19. For bt. of Ross. *King Lear*.

25. Mrs. Bellamy's bt. *Romeo and Juliet*, with *Miss in her Teens*. Fribble = Shuter : Flash = Woodward : Miss Bidy = Mrs. Bellamy.

26. Mrs. Ward's bt. *Rival Queens*. Statira = Miss Ward, 1st time : Roxana (with an Epilogue) = Mrs. Ward : —and, not acted 12 years, *Oracle*. Oberon = Dyer : Fairy = Mrs. Ward : Cynthia = Miss Ward.

30. For bt. of Sparks. *Busy Body, and Thomas and Sally*.

April 9. Macklin played *Shylock*, and *Sir Archy*, for his daughter's bt.

11. Gibson's bt. *All for Love*. Antony = Smith, 1st time : Ventidius is omitted : *Dolabella* = Clarke : *Cleopatra* = Mrs. Bellamy : *Octavia* = Mrs. Ward

12. Clarke's bt. Every Man in his Humour, and Shepherd's Artifice, 2d time.

16. Walker's bt. Not acted 9 years, Cato. Cato = Walker : Juba = Smith : Sempronius = Gentleman, 1st appearance : Marcus = Dyer : Marcia = Mrs. Bellamy :—rest omitted.

17. Miss Elliot acted Millamant for her bt.

18. Dunstall's bt. Beggar's Opera, and, not acted 20 years, Rival Queens, or the Death of Alexander the Little. Alexander = Dyer : Clytus = Dunstall : Lysimachus = Davis : Roxana = Mr. Wignell : Statira = Mr. Shuter.

23. Miss Wilford's bt. Busy Body. Miranda = Miss Wilford, being her 1st appearance as an Actress—she had appeared as a Dancer—Miss Wilford (afterwards Mrs. Bulkley) was niece to Rich—she was possessed of an elegant figure, and had every advantage of education to render her natural requisites complete. (*Jackson.*)

24. For bt. of Mrs. Mattocks, late Miss Hallam. Comus, and, Never acted there, Musical Lady. Mask = Dyer : Old Mask = Shuter : Sophy = Mrs. Mattocks.

26. For bt. of Mrs. and Miss Vincent. Relapse. Miss Hoyden = Miss Vincent, 1st time : Berinthia = Mrs. Bellamy.

May 2. Hull's bt. King Lear. Edgar = Hull :—with, Never acted, Spanish Lady. Worthy = Mattocks : Elvira = Mrs. Mattocks : Anna = Miss Valois, her 1st attempt in a singing part :—(*B. M.*)—the English take a Spanish city—Elvira falls in love with Worthy—when Worthy is ordered to return home, she wishes to accompany him—he tells her that

there is a lady in England to whom he is engaged—she devotes herself to a nunnery—this musical trifle is attributed to Hull—the author, in an advertisement, dated Dec. 8 1769, says, “It was written on receiving the news of a signal conquest gained in the Spanish West Indies by the English forces in 1762—it was licensed and rehearsed, when some public commotions in the theatrical world prevented the intended exhibition—it has now undergone some few changes, and is to be considered merely as the old ballad in a dramatic dress.”

7. Mrs. Bellamy acted Lady Fanciful.

9. Inconstant. Bizarre = Miss Macklin, 1st time.

15. Siege of Damascus. Phocyas = Ross: Eumenes = Younger: Caled = Smith: Eudocia = Mrs. Bellamy:—with Citizen. Maria = Mrs. Mattocks.

24. Jane Shore, and Apprentice—last bill. (*Bills from B. M.*)

Luke Sparks acted Glanville in Cleone in Dec., which was perhaps his last performance—He died at an advanced age Dec. 29 1768. (*B. M.*)

He acted Young Mirabel at Dublin about 1732—and Clodio in 1735—he acted Younger Wou'dbe at D. L. May 18 1739, after which he seems to have returned to Ireland for 6 years—for his performance of the King in Hamlet see D. L. April 18 1748—for his Manly (P. H.) see C. G. Jan. 24 1751—for his Acasto, Sciolto, and Younger Wou'dbe, see C. G. March 26 1753.

The account of Luke Sparks in the Thespian Dictionary is very incorrect—Wilkinson was fond of imitating Sparks in Capulet, (no doubt unfavour-

ably) but the Dramatic Censor says that he did great justice to the part.

*Sparks' characters—selection only.*

D. L. 1745-1746. Old Batchelor—Dr. Wolf in Nonjuror—Syphax—Gardiner in Lady Jane Gray—Wolsey—Jaques.—Horatio in F. P.—Prospero—Iago.

1746-1747. Acasto—Marcian in Theodosius—King in Henry 4th part 1st—Ventidius—Renault—Sealand—Faulconbridge—Cassius.

1747-1748. Albumazar in do—King in Hamlet.

C.G. 1748-1749. Sempronius—Brabantio—Aboan—Casca—Angelo—Corvino in Volpone—Eumenes in Siege of Damascus.

1749-1750. Capulet—Sciolto—Ford.

1750-1751. Merchant of Venice—Julius Cæsar—Lusignan.

1751 1752. Gloster in Jane Shore—Tamerlane—Leon—Maskwell in D. D.—Manly in P. H.—Caled in Siege of Damascus—Roderigo in Pilgrim.

1752-1753. Gloster in Lear—Banquo—Pyrrhus in D. M.—Brutus.

1753-1754. Volpone.

1754-1755. Sir John Brute—Bajazet—Spanish Fryar—Pierre.

1755-1756. Clytus—Kent—Kite.

1756-1757. \*Stranger in Douglas.

1758-1759. \*Glanville in Cleone—Peachum.

1759-1760. Surly in Sir Courtly Nice.

- 1760-1761. King John—Comus.  
 1761-1762. King in Henry 4th part 2d.  
 1762-1763. Seofrid in Royal Convert.  
 1763-1764. Balance—probably sooner.

\* *Originally.*

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### HAY. 1765.

June — The Commissary. Zachary Fungus = Foote : Isaac Fungus (his brother—a tallow-chandler) = Costollo : Gruel (a teacher of oratory) = Shuter : Dr. Catgut = Parsons : Simon = Preston : Young Loveit = Davis : Bridoun = Gardner : Padua-soy = Keen : Hackney-Coachman = Parsons : Mrs. Mechlin = Miss Cheney : Mrs. Loveit (a rich widow) = Mr. Shuter : Dolly (Mrs. Mechlin's niece) = Miss Reynolds : Jenny (Mrs. Mechlin's maid) = Mrs. Granger :—Zachary Fungus had acquired a large fortune as a Commissary in Germany—tho' he is a man of low birth, and 50 years old, yet he wants to be made a complete Gentleman—for this purpose he puts himself under a great many masters—he is desirous of marrying a lady of rank—Mrs. Mechlin introduces Dolly to him as the daughter of a Scotch Earl—the trick is discovered, but Mrs. Mechlin had

taken care to procure a contract from Zachary Fungus with a penalty in case he should break it—Mrs. Mechlin is a very accommodating woman—she promises to get a husband for Mrs. Loveit—when the parties are introduced to one another, the young husband proves to be Mrs. Loveit's own son—Dr. Catgut is a singing master, who has turned poet—the character is said to have been meant for Dr. Arne—this is an excellent C. in 3 acts by Foote—one passage in particular deserves to be quoted—“ I wonder they do not add a clause to the act, to prevent the old from marrying clandestinely, as well as the young : I am sure there are as many unsuitable matches at this time of life as the other”—— Mrs. Mechlin's hitting of Zachary Fungus with the foil, and to a certain degree the various masters he puts himself under, are borrowed from the Citizen turned Gentleman of Moliere—Foote was excellent in the Commissary, and Shuter acted the Old Widow with singular humour—the Dramatic Censor, in reviewing this play, takes no notice of Parsons in the Coachman, but says Weston acted the part so well that he wishes there was more of him—the character itself is a plagiarism.

In *Injured Love* 1711, Scrape enters in woman's clothes, with a Hackney Coachman.

*Scrape.* Here's your hire ; but wait with your Coach hard by.

*Coachm.* But, Madam, will you please to give something to drink your health while I wait.

*Scrape.* Methinks, Friend, you smell strong of drink already.

*Coachm.* That I can't help, Madam.

*Scrape.* Why so, pr'ythee, can't you spend your money some other way.

*Coachm.* No madam, for when a lady, as you may do, gives me any thing, she generally says, here fellow, here's something to drink ; so you see the intention of the founder is, that I should spend it in drink ; and I cannot do otherwise in conscience.

In the Commissary, Mrs. Mechlin enters followed by a Hackney Coachman.

*Mrs. Mech.* Well, fellow, what's your fare ?

*Coachm.* Mistress, its honestly worth half-a-crown.

*Mrs. Mech.* Give him a couple of shillings, and send him away.

*Coachm.* I hope you'll tip me the tester to drink ?

*Mrs. M.* Them there fellows are never contented ; drink ! stand farther off ; why you smell already as strong as a beer-barrel.

*Coachm.* Mistress, that's because I have already been drinking.

*Mrs. M.* And are not you ashamed, you sot, to be eternally guzzling ? You had better buy you some cloaths.

*Coachm.* No, mistress, my honour won't let me do that.

*Mrs. M.* Your honour ! and pray how does that hinder you ?

*Coachm.* Why, when a good gentlewoman like you, cries, here Coachman, here's something to drink——

*Mrs. M.* Well !

*Coachm.* Would it be honour in me to lay it out in any thing else ? No, mistress, my conscience

won't let me, because why, its the will of the donor, you know.

When Hook in Killing no Murder made Buskin, as Boots, sport the same sentiments, he knew he was stealing from Foote, but he probably did not know that he was stealing stolen goods.

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TERENCE.

Colman published his translation of Terence in 1765—Terence wrote many Comedies, of which only 6 remain—C. Cæsar said of him—

“ *Tu quoque tu in summis, O dimidiate Menander,*  
 “ *Poneris, et merito, puri sermonis amator.*  
 “ *Lenibus atque utinam scriptis adjuncta foret vis*  
 “ *Comica, ut æquato virtus polleret honore*  
 “ *Cum Græcis, neque in hac despectus parte*  
 “ *jaceres,*  
 “ *Unum hoc maceror, et doleo tibi deesse,*  
 “ *Terenti.*”

1. Andrian—Pamphilus is in love with Glycerium, who is supposed to be a woman of Andros—Simo, the father of Pamphilus, engages him to marry Philumena, the daughter of Chremes—Chremes finds out that Pamphilus has a child by Glycerium,



and breaks off the match—at the conclusion, Glycerium proves to be an Athenian, and the daughter of Chremes—Pamphilus marries Glycerium, and promises to get Philumena for Charinus, who is in love with her—Davus the servant of Simo is the principal character—Glycerium speaks but one line—Philumena does not appear—the Andrian is a good C., but rather of too grave a cast—Steele has founded his *Conscious Lovers* on it—and Bellamy, in his *Perjured Devotee*, has borrowed the serious part of his plot from it.

2. Eunuch—this is Terence's best play—a translation of it was acted at D. L. July 9 1717—Sedley adapted it to modern times as well as he could—see *Bellamira* T. R. 1687.

3. *Heautontimorumenos*, or the *Self-Tormentor*. Menedemus and Chremes are two old men, who are neighbours in the country—Clinia is son to Menedemus—and Clitipho to Chremes—Menedemus had discovered that Clinia was in love with Antiphila, who is supposed to be the daughter of a poor woman—he had expressed so much displeasure on that account, that Clinia had gone abroad—at the opening of the play, Menedemus is heartily sorry for his severity to his son—he thinks he cannot make himself too uncomfortable—at the end of three months Clinia returns, but not to his father's house—Clitipho is intimate with a courtesan called Bacchis—Syrus and another servant bring Bacchis and Antiphila to the house of Chremes—they pretend that Bacchis is Clinia's mistress—Chremes is angry with Clitipho for having taken strange liberties with the mistress of his friend—he at last discovers that

Bacchis is his son's courtesan, and not Clinia's—Antiphila proves to be the daughter of Chremes—Clinia marries her—Chremes is with difficulty prevailed on to pardon Clitipho—Chapman adapted this C. to the English stage—he improved the plot—see *All Fools* at the end of 1744—it is one of the plays reprinted by Reed.

4. *Adelphi*, or the Brothers — Demea and Micio are brothers—Demea is of a severe disposition—Micio is of a mild temper—Demea had given his elder son, *Æschinus*, to Micio, to be adopted by him—Micio had educated *Æschinus* as a gentleman—Demea had brought up his younger son, *Ctesipho*, in the country, and with little education—*Ctesipho* had fallen in love with a music girl, who was the property of *Sannio*—*Æschinus* takes the girl from *Sannio*, and forces him to sell her—Demea hears of what *Æschinus* had done—and comes in a great passion to Micio—he has no suspicion that *Ctesipho* is concerned in the matter—*Æschinus* had seduced *Pamphila*, who is the daughter of a poor Athenian citizen—Demea is still more enraged against his elder son—Micio on the contrary consents that *Æschinus* should marry *Pamphila*—Demea at last discovers that it is *Ctesipho*, and not *Æschinus*, who is in love with the music girl—he is prevailed on to let *Ctesipho* keep the girl—this is a good C.—a considerable part of its merit consists in the tricks which *Syrus*, the servant of Micio, plays Demea—*Shadwell's Squire of Alsatia*, and *Cumberland's Choleric Man* are founded on this play—*Fielding*, in his *Fathers*, or the *Good-natured Man*, has borrowed considerably from it.

5. Hecyra, or the Stepmother. Pamphilus is the son of Laches and Sostrata—he had lived on terms of intimacy with a courtesan called Bacchis—at the instigation of his father he had married Philumena, the daughter of Phidippus and Myrrhina—he had gone to Imbros on business—before his marriage he had one night, when in liquor, ravished a virgin—he did not know who she was—and she did not know who was her ravisher—Pamphilus had taken a ring from her, and given it to Bacchis—in the 3d act Pamphilus comes home—he finds that his wife had gone back to her mother's, and that she is just brought to bed of a son—Myrrhina implores Pamphilus to conceal her daughter's misfortune—he promises to do so, but refuses to acknowledge himself as the father of the child—Myrrhina and Pamphilus both suppose that the father of the child is some other person—at the conclusion it appears, that the girl whom Pamphilus had ravished, was Philumena—this discovery is made by means of the ring—Bacchis behaves in a very honorable manner—and Pamphilus is satisfied that he is the father of the child—Sostrata, who gives the title to the play, is at first unjustly suspected of having behaved to Philumena in such a manner as to make her return to her mother—this is far from a bad C.—but some parts of it are dull, and nearly the whole of it is serious—Brooke in his Charitable Association has borrowed the bulk of his plot from the Stepmother.

6. Phormio. Demipho the father of Antipho, and Chremes the father of Phædrina, are brothers—they had gone abroad, and had left their sons under the care of Geta; who is the servant of Demipho—Phædrina

had fallen in love with a music girl—Antipho had fallen in love with Phanium—Phormio had suggested a plan by which Antipho might marry Phanium, under pretence of being compelled to marry her according to law—here the play begins—Demipho returns home, and is very angry with his son for being married—Phormio, who is a fellow of consummate impudence, exculpates Antipho, and sets Demipho at defiance—Chremes returns—the old men agree to give Phormio 30 minæ to take Phanium off their hands—Phormio gives the money to Phædria, who purchases with it the girl with whom he is in love—Chremes discovers that Phanium is his daughter—Demipho endeavours by threats to make Phormio refund the 30 minæ—Phormio tells Nausistrata, the wife of Chremes, that her husband had had a second wife at Lemnos—Chremes is frightened to the last degree—Demipho intercedes for him—Nausistrata agrees to leave the decision of the matter to Phædria—this is an excellent C.—Moliere borrowed a considerable part of his *Cheats of Scapin* from it—Ravenscroft in his *Scaramouch a Philosopher*, and Otway in his *Cheats of Scapin*, borrowed considerably from Moliere—Colman in his *Man of Business* has taken a part of his plot from Phormio.

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## D. L. 1765-1766.

Garrick, on his return from the Continent, first introduced the present commodious method of illuminating the stage by lights not visible to the audience—Malone says that previously to this there were small circular wooden frames furnished with candles, 8 of which were hung on the stage, 4 on either side—but Wilkinson tells us there were 6 chandeliers over the stage, every one containing 12 candles in brass sockets; a heavy iron was joined to each bottom, large enough for a street palisade.

Sep. 14. *Beggar's Opera*, and *Polly Honeycombe*, with an occasional Prologue by King—there was another advertisement to signify that the bills were officially inserted in the *Public Advertiser* only.

21. *Orphan*, and *High Life*. Sir Harry = Lee.

24. *All in the Wrong*.

26. (28—Oct. 1 and 7.) *London Merchant*. George Barnwell = Catherley, his 1st appearance: (as a man) Thorowgood = Havard: Blunt = Parsons: Milwood = Mrs. Hopkins: Maria = Mrs. Palmer:—Garrick was very partial to Catherley, and no doubt took pains with him; but he proved little more than a walking Gentleman.

Oct. 2. *Venice Preserved*. Jaffier = Powell: Pierre = Bensley, his 1st appearance: Belvidera = Mrs. Yates.

3. (and 5) *Foundling*. Young Belmont = Palmer, 1st time: Faddle = Dodd, his 1st appearance there:

—rest as April 10 1764—Wilkinson says he met with Dodd in the Norwich Company in 1763.

8. Venice Preserved, with, never acted, Daphne and Amintor. Amintor = Vernon : Daphne = Miss Wright : Mindora = Miss Young :—this is taken from the same French piece as Mrs. Cibber's Oracle, but Bickerstaffe has *enriched* his translation with the addition of several songs—in his preface he says—“ the character of the *Fairy*, a legendary being, “ threw upon it an air of childishness ; this he “ hopes he has in some measure removed by making “ Mindora a *Magician*”—whom he seems to consider as not being a legendary being.

9. Tancred and Sigismunda.

10. Jealous Wife. Lord Trinket = Dodd.

14. Richard 3d.

15. Fair Penitent. Lothario = Powell : Horatio = Holland : Calista = Mrs. Fitzhenry, (late Mrs. Gregory) her 1st appearance there:—she was not an Imitator of any performer, where she excelled, her merit was her own (*Universal Mag.*)—she had acted with considerable reputation in Ireland—Wilkinson says she was at this time intended as a curb on Mrs. Yates—this was suspected by Mrs. Yates' friends and the public—Mrs. Fitzhenry's person stood no chance against the beautiful Mrs. Yates ; the Irish Gentlemen were too sanguine ; in consequence a violent opposition took place, and Mrs. Fitzhenry (notwithstanding her good character and great abilities) was severely and cruelly treated.

16 and 19. Fair Penitent.

18. Provoked Husband. Lady Townly = Mrs. Lessingham.

22. King Lear. Gentleman Usher = Dodd.

24. Suspicious Husband. Ranger = King; Jack Meggot = Dodd; Clarinda = Miss Pope.

25. Orphan of China. Hamet = Bensley.

26. Orphan. Ernesto = Parsons.

28. Macbeth = Holland; Banquo = Palmer; Rosse = Lee; Lenox = Parsons; Wounded Captain = Aikin.

30. School for Lovers.

31. Mistake. Leonora = Mrs. Palmer, 1st time.

Nov. 1. Venice Preserved—Plays stopped on account of the death of the Duke of Cumberland.

11. Tamerlane. Tamerlane is omitted; Bajazet = Holland; Moneses = Powell; Arpasia = Mrs. Yates; Selima = Mrs. Palmer.

14. By Command. Much ado about Nothing. Benedick = Garrick; Beatrice = Miss Pope:—this was Garrick's 1st appearance since his return from abroad.

15. Distressed Mother. Orestes = Powell; Pyrrhus = Holland; Hermione = Mrs. Fitzhenry; Andromache = Mrs. Yates.

16. Distressed Mother, with Harlequin's Invasion—Parsons acted—probably Abram.

20 and 23. Powell acted Posthumus and Lear—Garrick did not resume any part of which Powell was in possession, except Lusignan, Lothario, and Leon.

25. Not acted 20 years, Mahomet. Alcanor = Powell; Zaphna = Catherley; Mahomet = Bensley; Pharon = Lee; Palmira = Mrs. Palmer:—acted 7 or 8 times—the names of the performers only were in the bill, as if the play had been a new one; and it

was said to be revived with alterations—these alterations are slight—they consist chiefly of omissions—Garrick has made some verbal alterations for the better, and some for the worse.

Nov. 27. (and 29) Way to keep him. Lovemore = Holland : Widow Belmour = Mrs. Abington, her first appearance there for 5 years.

Dec. 3. Rule a Wife. Leon = Powell : Estifania = Mrs. Pritchard.

5. By Command. Provoked Wife. Sir John Brute = Garrick : Lady Brute = Mrs. Cibber : Lady Fanciful = Mrs. Abington.

Public Advertiser for Dec. 2—" Mrs. Cibber is " come to town and so well recovered as to be able " to appear in Belvidera the latter end of the week"—this however proved the last time but one, that her name was in the bill.

6. Mourning Bride. Zara = Mrs. Fitzhenry : Almeria = Mrs. Yates.

7. Not acted 20 years, Plain Dealer. Manly (the Plain Dealer) = Holland : Jerry Blackacre (son to the widow—a minor) = Yates : Freeman = Palmer : Novel = King : Lord Plausible = Parsons : Major Oldfox = Love : Vernish = Lee : Counsellor Quillit = Baddeley : Oakum = Moody : Fidelia (in love with Manly) = Mrs. Yates : Widow Blackacre = Mrs. Clive : Olivia = Miss Pope : Eliza = Miss Plym :—with, not acted 5 years, Virgin Unmasked. Coupee = King : Quaver = Dodd : Blister = Love : Goodall Parsons : Miss Lucy = Mrs. Abington :—the Plain Dealer was revived on this evening with material alterations by Bickerstaffe—Parsons acted Lord Plausible, but in the play as printed in 1766 Dodd's name



stands to the part—it appears from the Dramatic Censor that they had both acted it—in the original play Manly is in love with Olivia—he considers Vernish as the only person worthy of his friendship—he had sunk his ship to prevent it from falling into the hands of the enemy—on his return home Olivia acknowledges that she is married, but does not say to whom—she falls in love with Fidelia, who is disguised as a man, and who had served as a volunteer under Manly—Fidelia makes Olivia a visit—she is accompanied by Manly, but at some distance—Olivia retires, and Manly follows her—Olivia in the dark mistakes Manly for Fidelia—she gives him a casket in which Manly's own jewels are contained—Olivia's husband proves to be Vernish—Olivia and Vernish are exposed—Manly's revenge on them is complete—Fidelia's sex is discovered—Manly marries her—there is an important underplot—Mrs. Blackacre is a litigious widow who is always at law—Freeman and Major Oldfox are suitors to her—the former is Manly's lieutenant—the latter is a scribbler—she rejects their addresses, not choosing to put herself (as she expresses it) under Covert-Baron again—Freeman gets possession of her law papers—Jerry puts himself under Freeman's protection, and threatens to make him his guardian—she is forced to give Freeman an annuity, and Jerry an allowance—notwithstanding the excellence of the Plain Dealer, it could not well have been performed before a modern audience without alterations—Bickerstaffe is entitled to some degree of credit for reforming the exceptionable parts without materially mutilating the plot—he ought however to have retained *much more*

of the original dialogue—instead of which he has foisted in several short insipid make-shift scenes of his own.

Dec. 13. Provoked Wife. Sir John Brute = Garrick : Lady Fanciful = Mrs. Abington : Lady Brute = Mrs. Cibber :—her name in the bill for the last time.

16. Thomas and Sally. Squire = Dodd : Thomas = Vernon : Sally = Miss Wright.

28. Another advertisement at the bottom of the bill about the playbills—Plays stopped on account of the death of—.

Jan. 6. Merope. Dorilas = Cautherley : Polyphontes = Havard : Narbas is omitted : Merope = Mrs. Pritchard.

8. Cymbeline. Guiderius = Aikin.

9. Henry 4th. Vernon = Lee : Carriers = Moody, and Parsons.

13. Hamlet = Holland : Osrick = Dodd.

20. Mourning Bride. Zara = Mrs. Fitzhenry, 3d time.

23. By Command. Zara. Lusignan = Garrick : Osman = Holland : Chatillion = Lee : Zara = Mrs. Yates :—with Lethe. Lord Chalkstone = Garrick : Drunken Man = Yates : Fine Gentleman = Dodd : Old Man = Parsons : Frenchman = King : Charon = Moody : Fine Lady = Mrs. Clive.

24. Merry Wives. Falstaff = Love : Ford = Havard : Sir Hugh Evans = Yates : Slender = Dodd : Dr. Caius = Baddeley : Shallow = Parsons : Mrs. Ford = Mrs. Pritchard.

29. Constant Couple. Sir Harry Wildair = Dodd : Standard = Bensley : Beau Clincher = Yates : Clincher Jun. = King : Smuggler = Parsons : Vizard =

Hurst: Lady Lurewell = Mrs. Dodd, 1st appearance there: Angelica = Miss Plym.

31. Garrick acted Lusignan, and Lord Chalkstone. Feb. 3. Tempest.

4. Orphan. Polydore = Bensley, 1st time.

11. Much ado. Benedick = Garrick: Don John = Lee.

13. Othello. Roderigo = Dodd.

20. Never acted, Clandestine Marriage. Lord Ogleby = King: Sterling = Yates: Lovewell = Powell: Sir John Melvil = Holland: Canton = Baddeley: Brush = Palmer: Serjeant Flower = Love: Traverse = Lee: Trueman = Aikin: Mrs. Heidelberg = Mrs. Clive: Miss Sterling = Miss Pope: Fanny = Mrs. Palmer: Chambermaid = Miss Plym: —this C. was written by Colman and Garrick— Mrs. Abington acted Betty in the play and Miss Crotchet in the Epilogue, but when the play was printed, she would not suffer her name to be put to such small parts—this was quite ridiculous, as her name had been in the bills—I have the real bill for the seventh night of the Clandestine Marriage, with Mrs. Abington's name in it—Lord Ogleby proved to be King's great part—see Wilkinson's Memoirs— Garrick after he had left the stage said to Cradock— “ I know, that you all take it as granted that no one “ can excel, if he can equal, King in Lord Ogleby, “ and he certainly has great merit in the part; but “ it is not MY Lord Ogleby, and it is the only “ character in which I should now wish to appear” —see Cradock vol. 1 p. 204—the Editor of the B. D. in speaking of False Concord, which was brought out at C. G. March 20 1764, says—“ it is

“ worthy of remark, that in this Farce were three  
 “ characters (Lord Lavender, Sudley, an enriched  
 “ soap-boiler, and a pert valet) which were after-  
 “ wards transplanted, with the dialogue of some  
 “ scenes, nearly verbatim into the Clandestine Mar-  
 “ riage, under the names of Lord Ogleby, Sterling,  
 “ and Brush—these facts were first made public by  
 “ Mr. Roberdeau, in his ‘Fugitive Verse and Prose,’  
 “ published in 1801; Mr. R. having married a  
 “ daughter of the late Mr. Townley”——it is a pity  
 that Mr. Roberdeau did not print False Concord.

15. Mrs. Pritchard’s bt. Irish Hospitality. King  
 —Palmer—Love—Packer—Lee—Aikin—Moody—  
 Mrs. Pritchard—Miss Plym—Mrs. Bradshaw — to  
 conclude with a Country Dance — Sir Patrick  
 Worthy is a gentleman of a plentiful estate, who  
 makes himself very popular by his Hospitality—he  
 has 3 children—Charles, Myra, and Penelope—  
 Charles wishes to seduce Winnifred, who is the  
 daughter of one of Sir Patrick’s tenants, and who  
 had been treated with great kindness by Sir Patrick  
 —Charles, not being able to effect his purpose, offers  
 to marry her—she accepts his offer with reluctance,  
 as not liking to offend Sir Patrick—the ceremony is  
 performed by Trusty, Charles’ servant—Trusty after-  
 wards acknowledges to Sir Patrick what he had done  
 —Sir Patrick, in the last scene, expresses a wish  
 that his son would marry—Charles is averse from  
 marriage—Sir Patrick then says he will marry him-  
 self—he presents Winnifred to the company as his  
 intended wife—Charles declares his love for her—  
 and Sir Patrick readily consents to their union—  
 Myra and Penelope marry Goodlove and Young Ge-

nerous—the scene lies at Mount Worthy in Fingall—the Time is 8 hours—Irish Hospitality, or Virtue Rewarded, was written by Charles Shadwell—it is an indifferent C.—it was acted and printed at Dublin about 1720—on the revival at D. L. King, Palmer, and Mrs. Bradshaw seem to have acted Charles, Young Generous, and Lady Peevish—it is not easy to give a probable guess as to the remainder of the cast.

17. Mrs. Clive's bt. Plain Dealer, and Capricious Lovers.

18. For bt. of Mrs. Yates. Heroic Love. Powell—Holland—Bensley—Love—Havard—Mrs. Yates, and Mrs. Hopkins—(with Choice)—Powell—Holland—Mrs. Yates, and Mrs. Hopkins, no doubt acted Agamemnon—Achilles—Chruseis, and Briseis, but it is not possible to say with certainty which part each of them performed—Mrs. Yates was probably Chruseis, as that is a better character than Briseis—Bensley and Havard seem to have acted Ulysses and Nestor.

20. Holland's bt. King John. King John = Powell, 1st time : Bastard = Holland, 1st time : Hubert = Havard : King of France = Lee : Dauphin = Cautherley, 1st time : Pembroke = Aikin : Chatillon = Vernon : English Herald = Moody : Constance = Mrs. Yates : Queen Elinor = Mrs. Bennet : Blanch = Miss Plym :—with Citizen. Old Philpot = Baddeley : Young Philpot = King : Young Wilding = Lee : Maria (with a new occasional Prologue) = Miss Elliot.

22. Powell's bt. All for Love, revived. Antony = Powell : Ventidius = Holland : Dolabella = Lee :

Alexas = Dodd: Cleopatra = Mrs. Yates: Octavia = Mrs. Hopkins. *r. b.*

31. For bt. of Yates. Plain Dealer, about 14th time.

April 1. King's bt. Othello. Roderigo = King: —with Harlequin's Invasion. Harlequin = King: Snip = Yates: Mercury = Dodd: Frenchman = Baddeley: Dolly Snip = Miss Pope.

2. Palmer's bt. Macbeth.

4. Miss Pope's bt. Conscious Lovers. Young Bevil = Holland: Tom = King: Myrtle = Palmer: Phillis = Miss Pope, 1st time: Indiana = Mrs. Yates: —with Musical Lady.

5. Vernon's bt. King Lear. Lear = Powell: Cordelia = Mrs. Yates: —with Daphne and Amintor.

7. Mrs. Palmer's bt. Jane Shore. Hastings = Holland: Jane Shore (for that night only) = Mrs. Pritchard: Alicia = Mrs. Palmer.

8. Mrs. Abington's bt. Rule a Wife. Copper Captain = Palmer: Estifania = Mrs. Abington.

9. Mrs. Fitzhenry's bt. Rival Queens. Alexander = Powell: Statira = Mrs. Palmer: Roxana (with an Epilogue) = Mrs. Fitzhenry.

11. Havard's bt. King John.

12. Love's bt. Never acted, Falstaff's Wedding. Falstaff = Love: Shallow = Parsons: Pistol = King: Slender = Dodd: Bardolph = Moody: Dr. Caius = Baddeley: Pleadwell = Aikin: Friar = Burton: Nym = Ackman: Dame Ursula = Mrs. Pritchard: Mrs. Quickly = Mrs. Bradshaw: Dol Tearsheet = Mrs. Dorman: Bridget = Mrs. Bennet: —seemingly acted but once—Kenrick in 1766 published "Falstaff's Wedding—a sequel to the 2d part of Henry the

“ 4th—written in imitation of Shakspeare—*In mag-  
 nis voluisse sat est*”—in his preface, which is  
 dated Jan. the 1st, he says—“ this piece remained 6  
 “ years in the bookseller’s warehouse after it was  
 “ printed—several of the author’s friends have con-  
 “ ceived that it might be brought on the stage with  
 “ success, for which however it was never planned  
 “ nor intended”—in this edition King Henry the 5th  
 —Lord Scroop—the Earl of Cambridge—Eleanor,  
 sister to Poins, &c. are part of the D. P.—Scroop  
 and Cambridge hire Falstaff to kill the King—he  
 discovers the conspiracy, and is reinstated in the  
 King’s favour—these serious scenes were very pro-  
 perly omitted, when Kenrick new-modelled his piece  
 for representation.

The play as acted begins on the day of the Corona-  
 tion of Henry the 5th—Falstaff enters, and describes  
 the manner in which the King had treated him, &c.  
 —Shallow, with Pleadwell to assist him, demands  
 the payment of £1000 which he had lent to Falstaff  
 —Falstaff evades the payment as he had given Shal-  
 low no security—Shallow challenges Falstaff—they  
 fight—Falstaff gets the better of Shallow—he mar-  
 ries Dame Ursula—these scenes do Kenrick credit  
 —as Kenrick had omitted so much of the old play,  
 he was obliged to make considerable additions—he  
 has enlarged the parts of Shallow, Slender, and Pistol  
 —and made Nym one of the D. P.—the apothecary  
 in the old play is turned into Dr. Caius—Nym lays  
 a plan for getting Mrs. Quickly and Dol married to  
 Shallow and Slender—Falstaff contrives to have them  
 married to Pistol and Nym—these additions were  
 perhaps made in a hurry—they are by no means

equal to the other scenes—Kenrick's Falstaff is vastly inferior to the inimitable original—Kenrick has however drawn the character with a great degree of spirit and humour—his play certainly deserved better success than it met with.

April 14. Miss Wright's bt. Beggar's Opera. Polly = Miss Wright : Lucy = Mrs. Abington.

16. Bensley's bt. Venice Preserved, with, never acted, the Hobby Horse. King, Palmer, Dodd, Love, Moody, Aikin, Parsons, Miss Pope, and Miss Plym—not printed.

18. For Miss Plym, and Miss Ford. Rival Queens. Roxana = Mrs. Pritchard: — with Country Wife. Pinchwife = Lee : Sparkish = Dodd : Margery = Miss Plym.

19. Zara. Lusignan = Powell.

22. For bt. of Mr. and Mrs. Hopkins. Cymbeline, and, never acted there, Gentle Shepherd.

25. Dodd's bt. Love's last Shift. Sir Novelty Fashion = Dodd : Loveless = Havard : Younger Worthy = Palmer : Snap = Yates : Amanda = Mrs. Dodd, her 2d appearance on this stage : Narcissa = Mrs. Palmer : Hillaria = Miss Plym : Flareit = Mrs. Hopkins : — with Miss in her Teens. Fribble = Dodd : Flash = King : Miss Bidy = Miss Davies.

26. For bt. of Packer and Bransby. All for Love, and Devil to Pay. Nell = Miss Pope.

28. Hamlet, and Devil to Pay.

29. For bt. of Mr. and Mrs. Baddeley. King Lear. Gentleman Usher = Baddeley : Cordelia = Mrs. Baddeley.

May 2. Romeo and Juliet, with Catharine and Pe-



truchio by Mrs. Abington and King: Grumio = Yates.

3. Acted but once these 23 years, Committee. Teague = Moody: Careless = Palmer: Obediah = Love: Day = Baddeley: Abel = King: Mrs. Day = Mrs. Dorman, 1st time: Ruth = Mrs. Hopkins: Arbella = Miss Plym. *r. b.*

5. For *bt.* of Miss Rogers, and others. Henry 4th, part 2d. King = Powell: Prince of Wales = Holland: Prince John = Lee: Archbishop of York = Havard: Falstaff = Love: Shallow = Yates: Pistol = King: Silence = Rooker: Pains = Packer: Hostess = Mrs. Bradshaw: Doll Tearsheet = Mrs. Lee.

9. Jane Shore = Mrs. Hopkins: Alicia = Mrs. Palmer.

10. Way of the World. Millamant = Mrs. Abington.

12. Suspicious Husband. Ranger = King: Clarinda = Miss Pope.

15. Clandestine Marriage, 19th time.

16. King acted Tom and Flash. The Public Adv. says that he broke his thigh the next day by a fall from his horse.

19 and 20. Palmer acted Col. Feignwell and Archer.

21. Busy Body. Marplot = Dodd:—with Miss in her Teens. Flash = Lee, 1st time: Miss Bidby = Miss Pope.

22. Towards raising a Fund for the relief of those who from their infirmities shall be obliged to retire from the stage. Every Man in his Humour. Kitley (with an occasional Prologue) = Garrick:—the Pit and Boxes are laid together and no admittance into the Pit, but through the Boxes and with tickets.

The plays are advertised only in the Public Adv.

by direction of the Managers——last bill. (*Bills from B. M.*)

Garrick acted Benedick 3 times—Brute 2—Lusignan 2—Lord Chalkstone 2——On March 13 his name was among the arrivals at Bath; after which time he only acted Kately.

Mrs. Cibber died Jan. 30th.

Davies says —“ her great excellence consisted in  
 “ that simplicity, which needed no ornament ; in that  
 “ sensibility, which despised all art—there was in her  
 “ person little or no elegance ; in her countenance a  
 “ small share of beauty, but nature had given her  
 “ such symmetry of form and fine expression of fea-  
 “ ture, that she preserved all the appearance of youth  
 “ long after she had reached to middle life—the har-  
 “ mony of her voice was as powerful as the anima-  
 “ tion of her look—in grief and tenderness, her eyes  
 “ looked as if they swam in tears—in rage and de-  
 “ spair they seemed to dart flashes of fire—in spite  
 “ of the unimportance of her figure, she maintained  
 “ a dignity in her action and a grace in her step—she  
 “ was a perfect judge of music, and tho’ she was not  
 “ mistress of a voice requisite to a capital singer, yet  
 “ her fine taste was sure to gain her the applause and  
 “ approbation of the best judges.”

Wilkinson says that from Garrick, Quin, Mrs. Bellamy, Mrs. Crawford, and others, he could convey to any hearer a strong idea of their manners, tones, &c. which would be acknowledged and allowed as real traits by the most rigid observer ; but that Mrs. Cibber’s excellence was of that superiour kind that he could only retain her in his mind’s eye—not that all her characters were equally astonishing, for

she was but a mere mortal—yet her Belvidera, Constance and Juliet were truly excellent—she was the best Ophelia that there ever was, either before or since—her singing, voice, figure and features, all combined to make her superiour to any body else—no eloquence can paint her distressed and distracted look when she said “ Lord, we know what we are, “ but know not what we may be ”—(*Wilkinson*)—in the mad scene of Alicia, the expression of her countenance, and the irresistible magic of her voice, thrilled to the very soul of the whole audience—(*Murphy*)—she had a peculiarly neat simplicity of manners in Comedy, as in Indiana, &c.—but her fine Ladies and parts of striking humour had better be forgotten—Wilkinson adds, that in speaking an Epilogue she was equal, if not superiour, to any actress that he remembered—this seems rather odd, as she had not much turn for Comedy.

Cradock says—“ Mrs. Cibber was charming in “ every part she undertook, but she appeared to be “ identified with Ophelia.”

*Mrs. Cibber's characters.*

Miss Susanna Maria Arne came on the stage as a Singer—she had a benefit at D. L. March 28 1734, when she acted Venus in Love and Glory—on May 24 she acted Psyche as Mrs. Cibber—on Dec. 14 she acted the Italian Lady in a Pantomime—in the summer of 1735 she was advertised for the Heroick Daughter, but did not act the part—she made her 1st appearance as an actress, at D. L. Jan. 12 1736,

in Zara—on Feb. 9 she acted Indiana—and then Amanda in Love's last Shift—and Andromache.

D. L. 1736-1737. Statira—Eudocia in Siege of Damascus—Ophelia—Almeria in M. B.—Isabella in M. for M.—Monimia.

1737-1738. Marcia in Cato—Desdemona—Belvidera (probably in 1736-1737)—\*Lady in Comus—Cleopatra in All for Love—Mrs. Loveit in Man of the Mode—\*Cassandra in Agamemnon.

She left the stage till 1741-1742, when she was engaged at Dublin—she acted Polly Peachum—Hitchcock says she acted the Queen in the Spanish Fryar—but this is perhaps a mistake for Elvira.

C. G. 1742-1743. Lætitia in Old Batchelor—Elvira in Spanish Fryar—Lady Anne in Richard the 3d—Celia in Volpone—Calista—Lady Brute—Country Wife—Cordelia.

1743-1744. She seems not to have been engaged.

D. L. 1744-1745. Arpasia in Tamerlane—Constance—Lady Townly—\*Sigismunda.

In 1745-1746 she was not engaged—but she acted Polly 3 times at C. G.—and Monimia at D. L. for Mrs. Arne's bt.

C. G. 1746-1747. Alicia.

D. L. 1747-1748. \*Fidelia in Foundling.

1748-1749. Mrs. Sullen—Juliet—\*Arpasia in Irene.

1749-1750. Not engaged.

C. G. 1750-1751. Leonora in Revenge.

1751-1752. Imoinda in Oroonoko—Athanais in Theodosius—Lady Macbeth—\*Cinthia in Oracle.

1752-1753. \*Rutland in Jones' Essex.

D. L. 1753-1754. \*Venusia in Boadicea—\*Virginia in do.

1754-1755. 2d Constantia in Chances—\*Zaphira in Barbarossa.

1755-1756. \*Perdita in Winter's Tale altered—\*Thyra in Athelstan—Estifania.

1756-1757. No new character.

1757-1758. Isabella in Fatal Marriage—\*Mrs. Wilding in Gamester altered—\*Euanthe in Agis.

1758-1759. Amestris in Ambitious Step-mother—Eurydice in do.

1759-1760. Lady Sadlife—\*Imoinda in Oroonoko altered—\*Cornelia in Siege of Aquileia.

1760-1761. Widow Bellmour—Violante in Wonder.

1761-1762. \*Cælia in School for Lovers.

1762-1763. \*Elvira in do.

1763-1764. Seemingly not engaged.

1764-1765. } She was engaged, but acted no new  
1765-1766. } part.

\* *Originally.*

“ A Dialogue in the Shades between the celebrated Mrs. Cibber, and the no less celebrated Mrs. Woffington, both of amorous memory ” was published not long after the former's death—this catchpenny pamphlet contains little theatrical information, but it may amuse those who are fond of the private history of actresses—what is said of Theophilus Cibber and his wife is not correct—see the end of D. L. 1737-1738.

## C. G. 1765-1766.

- Sep. 16. Stratagem, with Devil to Pay. Sir John  
 Loverule = Mattocks : Nell = Mrs. Green.
18. Hamlet—20. Relapse.
23. King Lear. Cordelia = Mrs. Bellamy.
25. Way of the World, and Catharine and  
 Petruccio.
27. Love makes a Man. Louisa = Mrs. Burden,  
 her 1st appearance there for 3 years.
30. Richard 3d.
- Oct. 2. Recruiting Officer, with Duke and no Duke.
3. Royal Convert, and Cheats of Scapin.
4. Love in a Village—5. Busy Body.
6. Romeo and Juliet. Juliet = Mrs. Bellamy.
9. Jane Shore—as Feb. 13 1764.
11. Provoked Husband. Lady Townly = Mrs.  
 Bellamy.
12. Maid of the Mill, and Knights.
14. Macbeth = Ross : Lady Macbeth = Mrs. Ward.
15. Beggar's Opera, and Apprentice, by Woodward.
16. Rule a Wife. Estifania = Miss Wilford, her  
 2d appearance.
17. Inconstant.
22. Comus. Lady = Mrs. Bellamy.
23. Mourning Bride—26. Bold Stroke for a Wife.
28. Othello = Ross : Iago = Smith : Desdemona =  
 Mrs. Bellamy.
30. Merry Wives—31. Confederacy.
- Nov. 1. Intriguing Chambermaid. Oldcastle =  
 Lewis.

Plays stopped till—11. Hamlet.

13. (and 14) Conscious Lovers. Indiana = Mrs. Bellamy : Phillis = Miss Wilford, 1st time.

19. Mrs. Gardner, late Miss Cheney, acted Miss Prue.

20. Jovial Crew.

22. Country Lasses. Flora = Miss Wilford, 1st time.

27. Henry 4th part 1st—28. Love's last Shift.

Dec. 3. She wou'd and She wou'd not.

6. Never acted, Summer's Tale. Bellafont = Beard : Sir Antony Withers (father to Frederick and Maria) = Shuter : Frederick (in love with Amelia) = Mattocks : Henry (a country youth) = Dyer : Shifter (an attorney) = Dunstall : Ferdinand (Bellafont's servant) = Morris : Peter = Costollo : Maria = Miss Brent : Amelia (in love with Frederick) = Mrs. Mattocks : Olivia = Mrs. Vincent : — acted about 9 times—Capt. Bellafont is in love with Maria—she likes him, but will not own it—Bellafont is nephew to Lord Lovington, but as he has no fortune except his commission, he has little hopes of obtaining Sir Antony's consent—he learns from Sir Antony that Maria is designed to be married to Lord Lovington—he is struck with the thought of personating his uncle—he bribes Shifter to introduce him to Sir Antony as Lord Lovington—Maria knows him through his disguise, and determines to teaze him—Amelia had eloped from her father's house to avoid a disagreeable match—she assumes the name of Clara—Sir Antony, who is of an amorous disposition, takes a fancy to her—she laughs at him—Henry falls in love with her, supposing her to be of no higher rank than that in which she appears—in the 2d act

she tells him that she is a lady of fortune, and advises him to draw an useful conclusion from what she has told him—at the conclusion, Bellafont really succeeds to the title of Lovington—he marries Maria—Frederick marries Amelia—she wants to send a message to her friends—Henry willingly undertakes to carry it, as he wishes to be absent when Amelia is married—this is a Musical Comedy in 3 acts by Cumberland—it is much upon a par with things of that sort—it is the 2d play that he wrote, and the 1st that was acted—it was performed without much applause, except what the vocal performers obtained—as the characters of Henry and Amelia had preserved themselves a place in the good opinion of the audience by the simplicity of the style, and the address of Mrs. Mattocks and Dyer, it was thought advisable to cut this Opera down to 2 acts, and exhibit it as Amelia, when it was acted with very tolerable success—see C. G. April 12 1768—One day when Cumberland was leaving the theatre after a Rehearsal of the Summer's Tale, Smith the actor, who was acquainted with him at Cambridge, kindly remonstrated with him for employing his talents on an Opera; and demanded in a tone of encouragement, why he did not rather aim at writing a good Comedy, than dabbling in these sing-song pieces?—this made a sensible impression on Cumberland's mind, and he determined to attempt what Smith had recommended. (*Cumberland.*)

10. Earl of Essex—12. Squire of Alsatia.

20. Old Maid. Mrs. Harlow = Miss Wilford, 1st time.



26. Not acted 4 years, Drummer. Fantome = Hull :—rest as Jan. 28 1762.

28. Plays stopped on account of the death of ——. Jan. 9. Never acted, Double Mistake. Lord Belmont = Ross : Sir Charles Somerville (his friend) = Smith : Mr. Belmont (Lord Belmont's uncle) = Shuter : Elder Freeman (a banker) = Hull : Younger Freeman (a fortunehunter) = Dyer : Southerne = Dunstall : Emily (his daughter) = Mrs. Mattocks : Lady Mary and Lady Louisa Belmont (sisters to Lord Belmont) = Miss Macklin and Miss Wilford : Lady Bridget Belmont (his aunt) = Mrs. Walker :—acted about 15 times—Sir Charles and Emily were mutually attached—Southerne had refused his consent to their union—Emily had granted Sir Charles a private interview—a strange gentleman had rushed out of her closet—during the confusion which this circumstance had occasioned, Emily had thrown herself into a night coach which was setting off for London—on her arrival in town she puts herself under the protection of Lord Belmont, who is her cousin—Young Freeman pays his addresses to Lady Louisa — she is of a romantic turn, and forbids him to mention the matter to her brother — in the 5th act, he makes Lady Louisa a visit — the family is alarmed — Young Freeman, in attempting to make his escape, pushes open a door, and to his great surprise finds Emily in the room—when Lord Belmont calls on him to account for being in the house at midnight, he says that he came to see Emily—she faints—Lady Louisa acknowledges that Young Freeman came to her—

she breaks off her connexion with him—he, at last, clears up Emily's character, by confessing that he was the person whom Sir Charles had found in her closet at Bath—and that the reason of his being there was an intrigue which he had with her maid—Sir Charles is reconciled to Emily—Southerne consents to their marriage—this is a moderate C. attributed to Mrs. Griffith—the first 4 acts are dull—the 5th is good—that part of the plot which concerns Emily and Young Freeman is taken from Lord Bristol's *Elvira*.

29. For the author. *Summer's Tale*.

In the *Public Advertiser* for Feb. 3. The Performers of C. G. return their sincere thanks to Cumberland for his generous donation of the profits of the 9th performance of the *Summer's Tale*, amounting to £74, for the use of the new established Theatrical Fund—for the *Theatrical Fund* see 1775-1776.

31. Not acted 8 years, *Julius Cæsar*. Brutus = Walker : Cassius = Smith : Antony = Ross : Julius Cæsar = Clarke : Portia = Mrs. Bellamy :—*Julius Cæsar* was printed in 1719 as altered by Davenant and Dryden—the Editor of the B. D. says that the following ridiculous rant was spoken by Walker, at the close of the 4th act, when he played Brutus at C. G.

“ Sure they have rais'd some devil to their aid,  
 “ And think to frighten Brutus with a shade :  
 “ But ere the night closes this fatal day,  
 “ I'll send more ghosts this visit to repay.”

These lines are to be found in Bell's *Julius Cæsar* as printed from the Prompter's book at C. G. in 1773.

It being generally known that Davenant and Dryden had joined in mangling Shakspeare's *Tempest*, some person seems to have attributed the alteration of *Julius Cæsar* to them for that reason, and that alone—it is however morally certain that Davenant never assisted in altering *Julius Cæsar*—that being one of the plays assigned to Killegrew, and which consequently Davenant could not act at his own theatre—about 1682 *Julius Cæsar* was printed as acted at the Theatre Royal—in this edition there is not the slightest foundation of the above quoted lines—it is therefore clear, that this interpolation was not received into that sink of corruption—the Prompt-Book—(for such it is with regard to Shakspeare)—till after 1682.

Feb. 5. Cleone. Glanville = Clarke :—with Midas, reduced to 2 acts.

6. Not acted 14 years, Mistake. Don Carlos = Smith : Lorenzo is omitted : Sancho = Shuter : Lopez = Woodward : Camillo = Miss Macklin : Leonora = Miss Wilford : Jacinta = Miss Pitt, her 1st appearance as an actress : Isabella = Mrs. Burden.

March 15. Woodward's bt. Not acted 20 years, (acted March 29 1749) *Man of the Mode*. Sir Fopling Flutter = Woodward : Dorimant = Ross : Old Bellair = Shuter : Young Bellair = Dyer : Medley = Clarke : Shoemaker = Dunstall : Mrs. Loveit = Mrs. Bellamy : Harriet = Miss Wilford : Belinda = Mrs. Gardner : Lady Townly = Mrs. Vincent : Lady Woodvil = Mrs. Pitt : Pert = Mrs. Green :—with *Old Maid*—*Old Maid* (newly dressed) by Woodward : being the 1st, and (he believes) the last time of his appearing in that character.

17. Smith's bt. All for Love.

18. Shuter's bt. Every Man in his Humour, and Midas.

20. For bt. of Ross. Comus = Ross :—with Upholsterer.

22. Miss Brent's bt. Beggar's Opera. Peachum = Shuter :—with Miss in her Teens. Fribble = Shuter : Flash = Woodward : Miss Biddy = Miss Brent.

31. Theodosius = Smith : Varanes = Ross : Athanais = Mrs. Bellamy.

April 1. Mrs. Bellamy's bt. Virtue Betrayed. Henry 8th = Clarke : Piercy = Smith : Wolsey = Gibson : Rochford = Dyer : Northumberland = Walker : Anna Bullen = Mrs. Bellamy : Lady Diana Talbot = Miss Macklin : Lady Elizabeth Blunt = Mrs. Vincent :—with Old Maid by Woodward.

2. Miss Macklin's bt. Refusal, (as before) with Love a-la-Mode—as usual—part of the pit will be laid into the boxes.

5. Miss Wilford's bt. Wonder. Violante = Miss Wilford, 1st time :—with Citizen. Maria = Miss Wilford.

8. Mrs. Ward's bt. Romeo and Juliet. Lady Capulet = Mrs. Ward : Juliet = Miss Ward.

14. Walker's bt. Acted but once for 9 years, Cato. Sempronius = Hull :—see April 16 1765.

15. Dunstall's bt. Fair Quaker. Flip = Dunstall : Mizen = Woodward : Worthy = Smith : Fair Quaker = Miss Wilford, 1st time :—with Midas.

16. For bt. of Mrs. Mattocks. Double Mistake, 15th time, and Midas.

18. Provoked Wife. Lady Fanciful = Mrs. Bel-

lamy : Mademoiselle = Mrs. Green :—rest as Jan. 28 1763.

25. Younger's bt. Oroonoko = Younger, 1st time : Daniel = Shuter : Imoinda = Miss Ward.

26. Hull's bt. Love's last Shift. Sir Novelty Fashion = Woodward : Loveless = Ross : Elder Worthy = Clarke : Younger Worthy = Hull : Sir W. Wisewou'd = Dunstall : Snap = Shuter : Narcissa = Mrs. Mattocks : Amanda = Mrs. Ward : Hillaria = Mrs. Dyer : Flareit = Mrs. Green : with (never acted) All in the Right—translated, with alterations, from Detouches—Old Harcourt = Dunstall : Young Harcourt = Davis : Belfield = R. Smith : Wentworth = Lewis : Ned = Shuter : Lady Diana Wishwou'd = Mrs. Green : Isabella = Mrs. Godwin : Fanny = Mrs. Gardner : Emily (with songs in character) = Young Lady, her 1st attempt on any stage : to conclude with a new Masquerade Dance, in which will be introduced a Hornpipe by Miss Pitt. *r. b.*—this Farce is not printed—it is attributed to Hull.

May 3. Virtue Betrayed.

6. King John = Ross : Bastard = Smith : King of France = Clarke : Constance = Mrs. Bellamy.

13. Towards the increase of a Fund established by the performers of C. G. for the support of decayed Actors and their families—not acted 20 years—(acted April 5 1750)—Albion Queens. Norfolk = Smith : Cecil = Walker : Morton = Clarke : Davison = Hull : Queen Mary = Mrs. Bellamy : Queen Elizabeth = Mrs. Ward : Dowglas = Miss Macklin : with Perseus and Andromeda. Harlequin = Miles : Columbine = Mrs. Dyer.

19. Romeo and Juliet—last bill—another advertisement about the playbills. (*Bills from B. M.*)

The bill for Albion Queens May 13 is the real playbill, not one of those cut from the newspapers—I believe it is the first of which the compiler of the bills was possessed.

Costollo died Aug. 9—his last appearance was on May 12 in the second Gravedigger—Foote, in his preface to the Knights, wishes that the Managers of the theatres would employ Costollo, whose peculiar *naïveté* and strict propriety would greatly become many characters on our stage.

## HAY. 1766.

Foote in Feb. was on a visit at Lord Mexborough's—the Duke of York and some other Gentlemen of distinction were also there, when some of the party wishing to have a little fun with Foote, purposely drew him into a conversation on horsemanship—Foote, who had on most occasions a strong spice of vanity about him, boldly asserted, “that although he generally preferred the luxury of a post chaise, he could ride as well as most men he ever knew”—they urged him to a trial next morning at the chace; when mounting him on a high-spirited mettlesome horse of the Duke of York's he soon paid forfeit for

his temerity ; for he had scarcely set spurs to the sides of the animal, when he was thrown with such violence to the ground, as to fracture one of his legs in two places—the joke now becoming more serious than they had expected, he was carried back to Lord Mexborough's house ; and every possible attention was paid him by the Duke of York's surgeon, in order to save the limb, but in vain—he was obliged at last to submit to amputation ; which was performed so skilfully, that, except the necessity of using a cork leg, he felt ever afterwards as little inconvenience as could possibly result from such an accident ; in some respects indeed his misfortune seemed to prove an actual advantage to him ; as he used to avail himself of the trifling halt in his leg, to heighten the humour of the character he was playing.

The Duke of York took care, likewise, to alleviate this accident by every instance of kindness in his power ; and, among other good offices, he obtained for him in the July following, a patent to erect a Theatre in the city and liberties of Westminster, with a privilege of exhibiting dramatic pieces there, from the 15th of May to the 15th of September inclusive, during his natural life——this was giving him a fortune at one stroke ; which Foote knew how to avail himself of—(*Cooke*)—Foote's Biographer says that he purchased the old premises in the Haymarket, and erected a new theatre on the same ground—but see Hay. 1767—Foote seems to have acted in the old theatre this summer—Pub. Adv. July 24. Foote acted Major Sturgeon last night, and is to act the part again to-morrow.

Pub. Adv. July 12. This week a Patent passed the great seal for the establishment of a new Theatre to Samuel Foote only. (*B. M.*)

It has been said that Foote, soon after the amputation of his leg, exclaimed, "now I shall take off George Faulkner to the life"—that celebrated Irish Printer, whom Foote had introduced in the Orators, had but one leg.

O'Keeffe observes—"one could not help pitying Foote sometimes, as he stood upon his one leg, leaning against the wall, whilst his servant was putting on his stage false leg, with shoe and stocking, and fastening it to the stump—he looked sorrowful, but instantly resuming all his high comic humour and mirth, hobbled forward, entered the scene, and gave the audience what they expected—their plenty of laugh and delight."—  
vol. 1. p. 328.

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### OPERA HOUSE HAY. 1766.

Cooke says that Barry, accompanied by Mrs. Dancer, arrived in London in the Summer of 1766, and opened the Opera House with Othello, which was afterwards followed up by most of his principal characters.



Cooke is no doubt right, as Kelly, in his *Thespis*, printed in 1766, says, that Barry, Lee, and Mrs. Dancer acted *Othello*, *Iago*, and *Desdemona* "some few weeks since."

Oct. 29. Barry and Mrs. Dancer set off for Dublin. (*B. M.*)

Foote thought it advisable to engage Barry and Mrs. Dancer in 1767—his friends expressing their surprise why he should pay such high prices for tragedy at his house, he replied, "Why to tell you the truth, I have no great occasion for them; but they were such *bad neighbours* last year, that I find it cheaper to give them board and lodging for nothing, than to have them any longer opposite to me." (*Cooke.*)

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D. L. 1766-1767.

Another advertisement from both theatres to signify that the bills were printed officially in the *Public Advertiser* only—this advertisement was generally repeated through the season at the bottom of the bills of both houses.

Sept. 20. Busy Body. Marplot = Dodd : Sir George = Palmer : Sir Francis = Yates : Miranda = Mrs. Palmer : Patch = Miss Pope, 1st time.

23. Hamlet = Cautherley.

25. Beggar's Opera. Lucy = Mrs. Abington :— in act 3d a Hornpipe by Mrs. King—on King's return from Dublin she came out as a Dancer— she was at that time Miss Baker.

30. Romeo and Juliet. Romeo = Cautherley : Peter = Weston : Juliet = Mrs. Barry :—for Mrs. Barry see Irish Stage C. S. 1759-1760—on Barry's marriage with Mrs. Dancer, she was called Mrs. W. Barry :—this distinction has been anticipated to prevent confusion.

Oct. 7. Jealous Wife. Charles = Cautherley : Sir Harry Beagle = J. Palmer.

8. Venice Preserved. Belvidera = Mrs. W. Barry.

9. Plain Dealer. Novel = Dodd : Lord Plausible = Parsons : Fidelia = Miss Plym, 1st time.

10. Provoked Wife. Sir John Brute = Garrick : Constant = Bensley : Heartfree = Palmer : Razor = Yates : Lady Fanciful = Mrs. Abington : Lady Brute = Mrs. Palmer : Belinda = Miss Plym : Mademoiselle = Mrs. Cross.

16. Fair Penitent. Sciolto = Havard : Lothario = Powell : Calista = Mrs. Yates.

17. Clandestine Marriage. Lord Ogleby = Dodd : —with a new Epilogue by Miss Pope.

18. Garrick acted Lusignan and Lord Chalkstone.

21. Cymbeline, and Deuce is in him. Dodd acted Cloten and Prattle for first time.

23. Much ado. Benedick = Garrick : Dogberry = Yates : Town Clerk = Baddeley : Sexton = Weston : Balthazar = Dodd : Beatrice = Miss Pope :

Hero = Miss Plym :—with Lying Valet. Sharp = Yates : Justice Guttle = Moody : Cook = Baddeley.

24. Jane Shore. Hastings = Holland : Shore = Havard : Jane Shore = Mrs. Yates : Alicia = Mrs. W. Barry.

25. Never acted, Country Girl. Moody = Holland : Harcourt = Palmer : Sparkish = Dodd : Belville = Cautherley : Miss Peggy (with Epilogue) = Miss Reynolds, being her 1st appearance on this stage : Alithea = Mrs. Palmer : Lucy = Miss Pope : —acted about 14 times—see Country Wife T. R. 1673— the Country Wife was so indecent that Garrick was obliged to make considerable alterations ; he has removed all the exceptionable parts, but he has in a great measure destroyed the vigour of the Original—the spirited character of Horner is reduced to a walking Gentleman—the scenes which Garrick has substituted for those which he has omitted, are insipid to the last degree—Garrick has borrowed Sparkish's song, and several speeches from Lee's alteration word for word—Belville's making of love to Peggy from the Tavern window is borrowed from the Gentleman Dancing Master — Garrick took great pains with Miss Reynolds ; she was approved in the character, but became careless, and was in consequence dismissed—in 1772-1773 she engaged with Wilkinson being at that time Mrs. Saunders—she retained several strokes of humour which Garrick had taught her in the Country Girl— she also acted Mrs. Honeycombe and Mrs. Cadwallader with sterling merit and deserved applause, but she ruined her faculties by drinking—(*Wilkin-*

son)—Mrs. Saunders was engaged at Dublin in 1768-1769—she acted Estifania and Mrs. Cadwallader for her benefit at Bath May 11 1771.

29. King Lear = Powell : Edgar = Havard : Bastard = Bensley : Cordelia = Mrs. Yates.

31. Alchemist. Abel Drugger = Garrick : Face = Palmer : Subtle = Burton : Ananias = Parsons : Kastril = Yates : Surly = Baddeley : Dapper = Dodd : Dol Common = Mrs. Pritchard.

Nov. 4. Tamerlane = Havard :—rest as before.

7. Hamlet = Garrick : Ghost = Bransby : King = Love : Laertes = Aikin : Polonius = Baddeley : 1st Gravedigger = Yates : Ophelia = Mrs. Baddeley : Queen = Mrs. Pritchard :—with Virgin Unmasked. Coupee = Dodd : Miss Lucy = Mrs. Abington.

8. Not acted 7 years, Siege of Damascus. Phocyas = Powell : Eumenes = Havard : Caled = Bensley : Artamon = Aikin : Eudocia = Mrs. W. Barry.

13. Alchemist. Tribulation = Hartry.

14. Mrs. Arne, late Miss Wright, acted Daphne.

15. Fair Penitent. Lothario (by desire) = Garrick.

17. *Clandestine Marriage*. Lord Ogleby = King, his first appearance since his accident.

18. *Siege of Damascus*, with never acted, *Neck or Nothing*. Martin = Palmer : (or Yates) Slip = Yates : (or Palmer) Sir Harry Harlowe = Parsons : Stockwell (probably) = Hartry : Jenny = Miss Pope : Miss Nancy Stockwell = Miss Plym :—Sir Harry had agreed that his son should marry Stockwell's daughter—the young people had not seen one another—Miss Nancy is in love with Belford—Martin and Slip are two knavish servants—Sir Harry sends Slip to Stockwell with a letter of excuse, as his son had

thought proper to choose a wife for himself—Slip meets Martin, who is an old acquaintance—they lay a plan for cheating Stockwell out of his daughter's fortune—Slip introduces Martin to Stockwell as young Harlowe—as Stockwell is on the point of paying Martin the money, Sir Harry makes his appearance—Martin and Slip prepare to seize the money by force—Belford enters with constables, and takes them into custody—Stockwell gives his daughter to Belford—this is a pretty good Farce—it has been attributed to Garrick, but Victor tells us that it was written by an unknown person, and that it did not meet with the success which it deserved, being acted only 7 or 8 times—in an advertisement prefixed to it, the author says, he will claim no merit that does not belong to him; he therefore acknowledges that this F. is in imitation of *Crispin the Rival of his Master* by Le Sage—if this assertion be true, Charles Johnson is also indebted to Le Sage—Martin and Slip have a strong resemblance to *Brush and File* in the *Village Opera*—the very expressions are sometimes the same—see D. L. Feb. 6 1729.

20. *Conscious Lovers*. Tom = Dodd : Phillis = Mrs. Clive.

21. *Orphan*. Monimia = Mrs. Palmer : with, never acted, the *Cunning Man*. *Cunning Man* = *Champness* : Colin = *Vernon* : Phœbe = Mrs. Arne :—this musical trifle is scarcely worthy of notice—it is attributed to Dr. Charles Burney—Phœbe consults the *Cunning Man*—he tells her that Colin has been false to her, but that he still loves her—at the conclusion they are reconciled—Victor says—“the *Cunning*

“ Man is taken from Rousseau, but several gentle-  
 “ men, who saw it in France, told me, it was with  
 “ some difficulty they could discover it to be the same  
 “ piece that gave them so much pleasure at Paris.”

24. Orphan of China, and Neck or Nothing.

26. Mahomet. Mirvan = Aikin.

28. Suspicious Husband. Ranger = Garrick :  
 Jack Meggot = Dodd : Tester = Weston : Mrs.  
 Strickland = Mrs. Palmer, 1st time : Jacintha = Miss  
 Plym.

Dec. 2. Oroonoko = Powell : Aboan = Bensley :  
 Blandford = Palmer : Stanmore = J. Palmer : Plan-  
 ters = Parsons, and Moody : Imoinda = Mrs. Palmer.

4. Rehearsal. Bayes = Garrick :—other charac-  
 ters by Yates, Weston, Parsons, Moody, &c.—an  
 additional reinforcement of Bayes' new raised  
 troops.

6. Othello. Iago = Holland : Æmilia = Mrs.  
 Lee.

7. Fair Penitent. Lothario (by desire) = Garrick.

10. Wonder. Felix = Cautherley : Violante =  
 Lady, her first appearance :—with Deuce is in him.  
 Prattle = King : Bell = Miss Reynolds.

13. Never acted, Earl of Warwick. Warwick (in  
 love with Lady Elizabeth) = Holland : King Edward  
 (in love with Lady Elizabeth) = Powell : Earl of  
 Pembroke = Bensley : Earl of Suffolk = Packer :  
 Margaret of Anjou = Mrs. Yates : Lady Elizabeth  
 Gray = Mrs. Palmer : Lady Clifford = Miss Plym :—  
 acted 12 times— at the opening of the play, Henry  
 the 6th is a prisoner—Warwick is absent on an em-  
 bassy in France—in the 2d act he returns—Edward  
 says he will not marry the French King's daughter—

Warwick is offended—Margaret discloses to Warwick the King's love for Lady Elizabeth—Warwick and Margaret become friends — Warwick expostulates with Edward—Edward sends him to the Tower—the populace, headed by Pembroke, set Warwick at liberty—Warwick deserts Margaret, and is reconciled to Edward—Margaret's army is defeated—she is brought in as a prisoner —she tells Edward, with much exultation, that she had stabbed Warwick—Warwick dies on the stage—this is a poor Tragedy both as to plot and language, with now and then a good speech —Queen Margaret's part in the 5th act has great merit—some poetical licence is certainly allowable, but such gross contradictions to known facts, as Dr. Franklin has chosen to introduce into this play, are disgusting to the last degree—the making of Warwick in love with Lady Elizabeth Gray is completely ridiculous—as Dr. Franklin is said to have borrowed his play from a French Tragedy, he was probably indebted to La Harpe for this bright thought—the same circumstance had however been introduced by Crown in his Henry 6th—the Earl of Warwick was acted about 10 times—Mrs. Yates was very great in Margaret—Dr. Franklin was a man of abilities and at one time Greek Professor at Cambridge, but he did not add much to his reputation by his Dramatic writings.

15. High Life below Stairs. Lovel = Cautherley.  
 29. Musical Lady. Mask = Dodd, 1st time.  
 30. Old Maid. Clerimont = Cautherley: Capt. Cape = Baddeley : Mrs. Harlow = Miss Pope : Miss Harlow = Mrs. Bennett.  
 Jan. 2. Never acted, Cymon. Cymon = Vernon :

Linco = King : Merlin (an enchanter) = Bensley : Dorus (a magistrate) = Parsons : Damon and Dorilas (two shepherds) = Fawcett and Fox : Demon of Revenge = Champness : Sylvia (a shepherdess) = Mrs. Arne : Urganda (an enchantress) = Mrs. Baddeley : Fatima (her attendant) = Mrs. Abington : Dorcas (an old deaf woman) = Mrs. Bradshaw : 1st Shepherdess = Miss Reynolds : 2d Shepherdess = Miss Plym :—scene Arcadia—Merlin is in love with Urganda—she is in love with Cymon, who is nearly an idiot—Cymon slights her—he finds Sylvia asleep and falls in love with her—he gradually becomes sensible—Urganda is enraged at Sylvia—she shuts her up in a black tower—Merlin sets her at liberty, and the piece concludes with the marriage of Cymon and Sylvia—Cymon was acted with great success—a 3d edition of it was printed in 1767—King, Parsons, and Mrs. Abington played particularly well—this Dramatic Romance in 5 acts is founded on Dryden's tale of Cymon and Iphigenia—it is so generally attributed to Garrick, that there can be no doubt of his being the author—as a first-piece it is contemptible—if it had been brought out in 2 acts as a mere vehicle for songs, scenery, &c., it might have passed without censure.

Feb. 7. King John.

9. Provoked Husband. Lord Townly = Powell : Sir Francis = Yates : Count Basset = King : Lady Townly = Mrs. Yates : Lady Grace = Mrs. W. Barry : Miss Jenny = Miss Pope.

12. By Command. Jealous Wife. Oakly = Garrick.

17. Garrick acted Oakly by particular desire.



21. Never acted, English Merchant. Freeport (a Merchant) = Yates : Spatter = King : Lord Falbridge Powell : Sir William Douglas = Havard : La France = Baddeley : Owen = Burton : Lady Alton = Mrs. Abington : Amelia (daughter to Sir William) = Mrs. Palmer : Molly (her maid) = Miss Pope : Mrs. Goodman (a person who keeps a lodging house) = Mrs. Hopkins :—acted 14 times—Sir William Douglas had been proscribed in consequence of the Scotch rebellion in 1745—at the opening of the play he returns to England—Amelia lodges at Mrs. Goodman's—she conceals her real name, and endeavours to conceal her poverty—Lord Falbridge is in love with Amelia—Lady Alton is enraged at having been deserted by Lord Falbridge, who had formerly paid his addresses to her—she employs Spatter as a spy on Amelia—Spatter is a scribbler who will do any dirty work for money—Spatter lays an information against Amelia—and she is arrested as a person disaffected to government—Freeport bails her—Spatter discovers who Sir William Douglas is—he lays a fresh information and Sir William is arrested—Freeport enters with the King's pardon for Sir William—Spatter and Lady Alton are completely exposed—Lord Falbridge marries Amelia—this is a very good C. by Colman—he dedicated it to Voltaire, on whose Scotch-woman he had founded his piece—Voltaire at first published his play under a fictitious name, and pretended that he had translated it from a Comedy written by the author of Douglas—Colman has not made any very material alterations in the plot—but he has improved the play in many points—Davies says, that two celebrated performers (King

and Mrs. Abington) expected to have been hissed on the first night, but were well received.

March 7. *Rule a Wife*. Leon = Garrick : Copper Captain = Palmer : Cacafofo = Love : Duke = Havard : Sancho = Aikin : Estifania = Mrs. Pritchard : Margarita = Mrs. Hopkins : Altea = Mrs. Lee : Old Woman = Mr. Baddeley : Maid = Mr. Weston.

21. Mrs. Pritchard's *bt. Macbeth* = Holland : Lady Macbeth = Mrs. Pritchard :—with *Guardian* by Bensley.

23. Mrs. Clive's *bt. Clandestine Marriage*. Betty = Miss Reynolds :—with *High Life*.

24. For *bt. of Mrs. Yates. Medea*. Jason = Powell : Creon = Holland : Æson = Havard : Lycander = Bensley : Medea = Mrs. Yates : Theano = Mrs. Hopkins :—Victor in 1732 introduced Glover, the author of *Medea*, to Booth, who approved of the play as a Poem, but did not think it calculated for the stage—however Mrs. Porter was applied to, as being the only actress then living that was equal to that capital character—but the accident of her breaking of her thigh put an end to the attempt—Mrs. Porter had played *Medea* in C. Johnson's *T.* in 1730, with great skill, for one must not say success, as the play was unjustly damned—Glover's *Tragedy* was printed in 1761, and this year Mrs. Yates was encouraged by some of her judicious friends to get it up for her benefit—she acquitted herself in that difficult part to admiration. (*Victor chiefly.*)

The Greek plays differ so much from those we are accustomed to, that it is extremely difficult to adapt them to the taste of a modern audience—Glover has succeeded much better than any body else—the cha-

racter of *Medea* is, on the whole, drawn in a masterly manner—but Glover has softened the violence of her temper rather too much—the thought of making her kill her children in a temporary fit of phrenzy is a very happy one—the scenes in which *Medea* is not concerned have little to recommend them—*Æson*, the father of *Jason*, is an uninteresting character—in the 5th act, *Creon* is killed by the *Corinthians*—*Jason* renounces *Creusa*, and implores *Medea's* pardon—the catastrophe is flat in comparison with the catastrophe in *Euripides*—see D. L. Dec. 11 1730—*Medea* was Mrs. Yates' grand part, but the performance of it was attended with so much fatigue that she very rarely acted it, except for her benefit—When Mrs. Siddons was applied to by some of Glover's family to act *Medea*, she said she did not choose her own characters; which was true—but her real reason for declining the part (and that a very sufficient one) probably was, that she was afraid of the exertion it would require; for *Medea* was as completely in Mrs. Siddons' line of acting, as if it had been expressly written for her.

28. *Holland's* bt. Never acted, *Dido*. *Holland*—*Powell*—*Havard*—*Bensley*—Mrs. Yates—*Powell* and Mrs. Yates played *Æneas* and *Dido*: *Holland* acted a second-rate character—this T. was written by *Reed* a rope-maker—on this circumstance the Prologue turned—it was written by *Garrick* and spoken by *King*—(*Victor*)—the Editor of the B. D. says that this play was acted for *Palmer's* bt. in 1797 as the *Queen of Carthage*—he adds that it was printed in 1808, but not published.

30. *Rival Queens*. *Alexander* = *Powell*: *Clytus*

(for that night only) = Holland : Lysimachus = Bensley : Cassander = Havard : Statira = Mrs. Palmer : Roxana (for that night only) = Mrs. Yates : — probably Powell's bt.

31. False Friend. Holland — Powell — Yates — Baddeley — Mrs. Yates — Miss Plym — and Mrs. W. Barry — they probably acted Don John — Don Pedro — Lopez — Galindo — Leonora — Jacinta and Isabella — perhaps for bt. of Yates.

April 6. King's bt. Cymbeline. Cloten = King : — with Linco's Travels, 1st time — Linco = King : Dorcas = Mrs. Bradshaw : — this little piece is attributed to Garrick — it does him no credit — Linco gives the *Arcadians* a description of *English* manners — it is printed in Garrick's poetical works vol. 2 p. 227.

11. Palmer's bt. Richard 3d = Holland : Richmond = Palmer : Buckingham = Bensley, 1st time : Lady Anne = Mrs. Palmer : Queen = Mrs. Pritchard : — with, not acted 14 years, Flora.

20. Mrs. Palmer's bt. Clandestine Marriage — with, 2d time for 14 years, Flora. Hob = Yates : Sir Thomas Testy = Burton : Friendly = Vernon : Old Hob = Parsons : Countryman = J. Palmer : Dick = Baddeley : Flora is omitted : Betty = Mrs. Lee.

21. Miss Pope's bt. Plain Dealer, with Young Couple (taken from the Discovery) — Dodd — Love — Heartry — Miss Pope — Mrs. Hopkins, and Miss Plym — Dodd and Miss Pope no doubt played Sir Harry and Lady Flutter : Love and Mrs. Hopkins probably Lord and Lady Medway.

22. Mrs. Abington's bt. Way to keep him, with, never acted there, Marriage a-la-Mode, or Conjugal

**Douceurs.** Dodd — J. Palmer — Parsons — Mrs. Abington—Mrs. Vincent—and Mrs. Bradshaw—this was perhaps some piece in which Mrs. Abington had acted in Ireland.

24. Havard's bt. Rival Queens. Clytus = Love : Statira = Mrs. W. Barry : Roxana = Mrs. Yates : Parisatis = Mrs. Baddeley :—the women were imperfect. (*B. M.*)

25. Love acted Bayes for his bt.

27. Cymbeline. Cloten = Dodd :—with Miss in her Teens. Flash = J. Palmer : Miss Bidy = Miss Pope : Fribble is omitted, but Dodd probably acted the part.

28. Bensley's bt. Fair Penitent. Lothario = Holland : Horatio = Bensley : Sciolto = Powell : Calista = Mrs. Yates.

30. Mrs. King's bt. Clandestine Marriage.

May 1. For the Widow Vincent. Jealous Wife. Oakly = Holland :—with Contrivances. Rovewell = Dodd : Robin = Moody : Arethusa = Mrs. Vincent.

4. For bt. of Mr. and Mrs. Hopkins. Distressed Mother. Hermione = Mrs. Hopkins : (rest as Nov. 15 1765)—with Capricious Lovers.

5. Champness acted Caliban for his bt.

6. Provoked Husband. John Moody = Moody : Lady Townly = Mrs. Lessingham.

7. By Command, School for Lovers. Sir John Dorilant = Holland :—with Lethe. Lord Chalkstone = Garrick : Old Man = Weston.

8. For bt. of Rooker and Aikin. Henry 4th part 2d. Prince of Wales = Aikin, 1st time : Feeble = Weston : Mouldy = Moody : Pistol = Baddeley : Prince John = J. Palmer.

9. For bt. of Mr. and Mrs. Baddeley. Othello. Roderigo = Baddeley : Desdemona = Mrs. Baddeley.

14. Dido, 4th time—this was Mrs. Yates' last performance at D. L. till 1774-1775.

16. Careless Husband. Lord Foppington = Dodd.

20. King Lear. Burgundy = J. Palmer.

21. Cymon—28th time.

23. Rule a Wife. Copper Captain = King, 1st time :—Palmer did not act after May 13.

25. Plain Dealer. Novel = King : Freeman = J. Palmer : Fidelia = Mrs. Lessingham, 1st time.

26. Cymbeline. Arviragus = J. Palmer : Imogen = Mrs. Lessingham, 1st time :—she had acted the Country Girl for Cautherley's bt. April 29.

27. Beggar's Opera—with Register Office. Irishman = Moody : Frenchman = Baddeley : Scotchman = Love : Le Brush = King : Margery = Mrs. Love.

28. Hamlet = Garrick.

29. Jane Shore = Mrs. Lessingham : Alicia = Mrs. W. Barry.

June 3. For bt. of the Theatrical Fund. Suspicious Husband. Ranger = Garrick : Jacintha = Mrs. Lessingham :—last play. (*Bills from B. M.*)

Garrick acted Brute 2 times—Lusignan 1—Lord Chalkstone 2—Benedick 1—Abel Druggier 2—Hamlet 2—Lothario 2—Ranger 4—Bayes 1—Oakly 2—Leon 3.

Miss Plym did not act after this season—in the Dialogue between Mrs. Cibber and Mrs. Woffington, Miss Plym is said to have withstood a regular siege from an experienced and popular general.

*Mrs. Cibber.* But why are you so very severe upon all

theatrical ladies?—do you think it impossible for a woman to preserve her virtue on the stage?

*Mrs. Woffington.* Impossible is a word of very great latitude—but I am of opinion there are so many opportunities, and so many importunities, for a pretty woman there to get rid of a troublesome guest that I think \* \* \* besides, if a woman has fortified all the avenues to her heart from the attacks of actors, can we suppose it entirely impregnable to men of fashion—proof against all the blandishments of wealth, power, and parade? or that if these batteries are played off without success, a manager may not take it by sap or surprise?

*Mrs. Woffington* asks what entertainment the town has had for these last 9 years?

*Mrs. Cibber.* They have been mostly amused with comic Operas, consisting of very indifferent poetry put to old tunes, without character, and scarcely any sentiment.

*Mrs. Woffington.* Astonishing!

*Mrs. Cibber.* And more so, when you consider that these harmonious pieces would fill houses, when Garrick and myself, in Shakspeare's best plays, could scarce pay expenses—this indeed was the principal reason of the manager's going abroad, and I think he would not have done wrong, if he had never acted till the vicious taste of the town had been entirely corrected.

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## C. G. 1766-1767.

Sep. 22. Henry 5th = Smith :—with, not acted 3 years, Coronation—on the 23d Smith was said to be so ill, as to be incapable of playing for some time.

24. Henry 5th = Hull :—with Coronation—acted 6 times.

26. Richard 3d = Clarke, 1st time :—with Coronation—acted 7 times.

Oct. 5. Henry 4th part 2d. Falstaff = Shuter : King = Gibson : Prince of Wales = Ross : Shallow = Woodward, 1st time : Doll Tearsheet = Mrs. Gardner :—with Coronation—acted 5 times.

8. Citizen. Maria = Miss Elliot.

14. Love's last Shift, and Midas.

16. She wou'd and She wou'd not.

21. Romeo and Juliet, with Upholsterer.

22. Every man in his Humour. Justice Clement = Lewis : Dame Kitely = Miss Wilford, 1st time.

23. Squire of Alsatia.

28. Busy Body—30. Hamlet.

31. King John = Ross : Bastard = Smith : Hubert = Gibson : King of France = Clarke : Dauphin = Hull : Pandulph = Walker : Constance = Mrs. Ward :—with Coronation—acted 5 times.

Nov. 4. Tamerlane = Ross : Bajazet = Smith : Moneses = Dyer : Arpasia = Mrs. Ward.

7. (and 13) Not acted 9 years, Fair Penitent. Lothario = Smith : Horatio = Ross, 1st time : Sciolto = Walker : Altamont = Dyer : Calista = Miss Elliot,



her 1st attempt in Tragedy : Lavinia = Mrs. Du-Bellamy, her 1st appearance there.

8. Merry Wives. Ford = Ross : Falstaff = Shuter : Mrs. Ford = Mrs. Ward.

11. Stratagem. Aimwell = Hull.

12. Love in a Village. Young Meadows = Du-Bellamy, his 1st appearance : Rosetta = Mrs. Pinto, late Miss Brent.

28. Albion Queens—as May 13—seemingly Mrs. Bellamy's 1st appearance this season.

Dec. 3. Never acted, Accomplished Maid. Lord Bellmour = Mattocks : Sir John Lofty (contracted to Lady Lucy) = Du-Bellamy : Kreigsman (a German officer) = Shuter : Robin (in love with Fanny) = Dibdin : Fanny (the Accomplished Maid) = Mrs. Mattocks : Lady Lucy (sister to Lord Bellmour) = Mrs. Pinto : Finet (formerly her governess) = Miss Poitier : Susan (in love with Robin and jealous of Fanny) = Mrs. Baker :—acted about 9 times—Fanny is a Foundling who had been brought up by Lord Bellmour's mother—she is now under the protection of Lady Lucy—Lady Lucy and Sir John are highly indignant on being told that Lord Bellmour is in love with Fanny—Fanny turns out to be a German Baroness—Lord Bellmour marries her—Kreigsman had come into England in search of Fanny—but how she came into England herself we are not told—Kreigsman only says that the child was lost when they marched on a sudden in a dark night—this is a mere Opera—the author tells us that it is a translation from a celebrated Italian Opera, which was founded on an English story—seemingly that of Pamela.

6. Love for Love. Miss Prue = Miss Elliot.  
 20. Theatrical Fund. Beggar's Opera.  
 26. Richard 3d. Queen = Mrs. Bellamy.  
 30. Way of the World. Millamant = Miss Elliot.  
 Jan. 1. Miser. Mariana = Miss Wilford, 1st time.  
 2. Stratagem. Mrs. Sullen = Miss Elliot.

10. Never acted, School for Guardians. Young Brumpton = Woodward : Oldcastle = Shuter : Bellford = Smith : Lovibond = Dunstall : Brisk = Dyer : Sir Theodore Brumpton = Walker : Mary Ann = Miss Elliot : Harriet = Miss Wilford : Bridget = Mrs. Mahon :—this C. is taken from 3 of Moliere's plays—the main plot is borrowed from the School for Wives, and has consequently a strong resemblance to Sir Solomon—see L. I. F. 1669—Oldcastle and Lovibond intend to marry their two wards, Mary Ann and Harriet—Lovibond gives Harriet a good education—Oldcastle brings up Mary Ann in ignorance—Harriet is in love with Bellford—she contrives to make her sentiments known to him, by sending Lovibond first with a message, and then with a letter, which she pretends to have received from Bellford, but which she has really written herself—this is from the School for Husbands—in the 3d act Brisk tells Oldcastle that Sir Theodore Brumpton is dead, and that his master, Young Brumpton, is in want of money—Oldcastle offers a purse with £200 in it—Sir Theodore enters—Oldcastle in his surprise drops the purse and Brisk makes off with it—Brisk, in the disguise of an old woman, attempts to carry off Mary Ann—Young Brumpton, not being privy to the design, joins Oldcastle in beating Brisk—these incidents (with some variation) are taken from the

Blunderer—some hints are also borrowed from the Country Wife, but Murphy has put his materials pretty well together, and his play deserved a better fate than it met with—the fault of it is, that Young Brumpton has no sufficient reason for telling Oldcastle all his love affairs—this is better managed in Sir Solomon and in the French play—in Murphy's works the School for Guardians is reduced to 3 acts—it was turned into an Opera at C. G. Nov. — 1777—as Love finds the Way.

19. King Lear. Kent = Walker : Cordelia = Miss Wilford.

20. Love makes a Man. Angelina = Miss Wilford.

23. All's well that ends well.

29. Jovial Crew.

31. Never acted, Perplexities. Don Antonio = Smith : Don Henriquez = Ross : Guzman (servant to Florio) = Shuter : Don Florio = Mattocks : Ernesto (servant to Antonio) = Cushing : Don Juan = Hull : Honoria (sister to Henriquez) = Miss Macklin : Felicia = Miss Wilford : Rosa (woman to Honoria) = Mrs. Green :—acted about 10 times—this is an alteration of the Adventures of Five Hours—the original dialogue was in blank verse and rhyme—as it was not very well written, Hull has judiciously reduced it to prose—he has made some slight improvements, particularly in the 5th act—but Guzman, (p. 48) with much impropriety, quotes an English poet—Hull has changed the names of Diego, Octavio, Porcia, Camilla, and Flora, to Guzman, Florio, Honoria, Felicia, and Rosa.

The Adventures of Five Hours came out at L. I. F. in 1663—see Vol. 1 p. 45—Don Henrique, who is

choleric and revengeful, had contracted his sister, Porcia, to Antonio without his having seen her—Octavio and Porcia are mutually in love—Antonio arrives in Sevil, and encounters his friend Octavio—Ernesto brings Antonio the key of the apartment which had been assigned to him in Henrique's house—Porcia makes her escape with Octavio—Antonio enters at Henrique's—he sees Camilla, with whom he had fallen in love in Flanders, but supposes her to be Porcia—this is owing to Ernesto—in the 1st act, Henrique allows Ernesto to see Porcia—he tells him that she is with Camilla, but that he will know her by her being without a veil—he is not aware that Porcia had borrowed Camilla's veil—Ernesto finds Camilla without a veil, and concludes that she is Porcia—in the 3d act he points out Camilla to his master as Porcia—Camilla perceives the mistake, but does not undeceive Antonio—she goes out, and Henrique enters—Antonio says he has seen Porcia—Henrique is at a loss what to think—Porcia, fearing that she shall be forced from Octavio, puts herself under the protection of Antonio—he carries her to his apartment in her own house—Henrique is surprised at finding Porcia and Camilla together, but cannot comprehend the mystery—other perplexities occur—at the conclusion, a long explanation takes place—after which Octavio is united to Porcia—and Antonio to Camilla.

Feb. 18. For Miss Elliot. School for Guardians, 6th time—Murphy appears to have given both his benefits as author to Miss Elliot—the School for Guardians was acted for the 3d time on Jan. 13 for her advantage.

19. Perplexities, with, not acted 7 years, Lottery.  
Lord Lace = Dyer : Lady Lace = Mrs. Mahon.

21. Never acted, Love in the City. Young Cockney = Dibdin : Barnacle (guardian to Priscilla) = Dunstall : Wagg (an attorney's clerk) = Shuter : Spruce (a mercer) = Mattocks : Sightly (a military officer) = Du-Bellamy : Old Cockney (a grocer) = Gibson : Priscilla (a West Indian) = Mrs. Mattocks : Miss Molly Cockney (an old maid) = Mrs. Green : Penelope (daughter to Old Cockney, and in love with Spruce) = Miss Brickler : Miss La Blond (a milliner) = Miss Poitier :—acted about 4 times—Old Cockney and Miss Molly wish to marry Penelope to a Lord—Spruce pretends to be a Lord—Wagg pretends to be a Colonel—they marry Penelope and Miss Molly—Barnacle gives Priscilla to Sightly and takes Miss La Blond himself—this is a tolerable Opera by Bickerstaffe, who in the preface allows that there is a glaring absurdity attached to the Musical Drama, and then goes on to defend it—Dunstall and Mattocks are said to have acted very well, and Mrs. Mattocks inimitably—(*London Magazine*)—Love in the City was cut down to 2 acts, and brought out as the Romp for the bt. of Mrs. Mattocks at C. G. March 28 1778—it was revived with great success at D. L. Nov. 21 1785—the characters of Wagg, Spruce, and Miss Molly Cockney were omitted, and the dialogue was curtailed in other parts of it.

28. Country Lasses. Flora = Miss Elliot.

March 2. Mourning Bride. Osmyn = Smith : King = Clarke : Almeria = Miss Macklin : Zara = Mrs. Bellamy, 1st time.

8. King Lear. Cordelia = Mrs. Bellamy.

21. Woodward's bt. Not acted 10 years (acted April 7 1759) Humorous Lieutenant. Lieutenant (with the original Prologue) = Woodward: Demetrius = Smith: King = Walker: Leontius = Gibson: Celia = Mrs. Bellamy:—with Harlequin Dr. Faustus—the Lieutenant originally spoke the Epilogue, not the Prologue.

23. Rival Queens. Alexander = Smith, 1st time: Clytus = Gibson: Lysimachus = Hull: Hephestion = Dyer: Cassander = Clarke: Roxana = Mrs. Bellamy, 1st time: Statira is omitted:—an occasional Epilogue in character by Mrs. Bellamy—this was probably Smith's bt.

24. Shuter's bt. Beggar's Opera, and Upholsterer.

28. For bt. of Ross. Cato = Ross: Juba = Smith: Sempronius = Clarke: Syphax = Gibson: Marcia = Mrs. Bellamy.

31. Mrs. Bellamy's bt. Cleone.

April 6. Miss Macklin's bt. Merchant of Venice. Shylock = Macklin: Anthonio = Ross: Launcelot = Shuter: Portia = Miss Macklin:—with Love a-la-Mode. Sir Archy = Macklin.

11. Miss Wilford's bt. Not acted 6 years, Suspicious Husband. Ranger = Dyer: Strictland = Ross: Clarinda = Miss Wilford: Jacintha = Miss Macklin.

20. Dyer's bt. Romeo and Juliet. Romeo = Dyer: Mercutio = Woodward: Juliet = Mrs. Bellamy.

21. Miss Poitier's bt. Rival Queens (as March 23) with Rosamond, altered from Addison. King = Mattocks: Sir Trusty = Dibdin: Queen = Miss Poitier: Rosamond = Mrs. Pinto: Grideline = Mrs. Baker:—the 3 acts of the original are reduced to 2—in the Opera as printed in 1767 Morrice's name stands to

Sir Trusty, and Mrs. Thompson's to the Queen—  
Mrs. Thompson and Miss Poitier are the same  
person.

24. Gibson's bt. Not acted 25 years, Double  
Falshood. Julio = Ross : Henriquez = Smith : Duke  
= Clarke : Don Bernard = Walker : Camillo = Gib-  
son : Violante = Miss Macklin : Leonora = Mrs.  
Mattocks.

25. Walker's bt. Julius Cæsar—as Jan. 31 1766.

27. Fair Penitent. Calista = Mrs. Bellamy.

28. Dunstall's bt. Busy Body. Sir Jealous Traf-  
fick = Dunstall :—with Midas.

May 6. Hull's bt. Double Falshood. Camillo =  
Hull.

11. All for Love. Octavia = Mrs. Mattocks.

23. By particular desire. Love in a Village. Haw-  
thorn = Beard :—this was his last appearance on the  
stage.

25. Rival Queens. Statira = Mrs. Mattocks.

26. Conscious Lovers. Tom = Woodward.

28. King John, and Coronation—seemingly last  
play.

June 9. Shuter's bt. (probably out of the season)  
Busy Body. Marplot = Woodward : Sir Francis =  
Shuter : Miranda = Miss Macklin :—with Love-a-la-  
Mode. Sir Archy = Macklin. (*Bills from B. M.*)

Ross left C. G. at the end of this season—he  
opened the Edinburgh theatre Dec. 9 with a new  
Prologue ; the Patent being assigned to him. (*Lon-  
don Magazine.*)

Miss Elliot seems not to have acted after this  
season—see C. G. Dec. 7 1769.

*Her characters—selection only.*

D. L. July 2 1761. \*Maria in Citizen—\*Columbine in Wishes.

C. S. Dublin. 1761-1762. Euphrosyne — Miss Notable — Columbine — Schoolboy — \*Daphne in Midas.

C. G. 1762-1763. Cherry—Phillis—Polly Honeycombe—Edging—Miss Bidy—Bizarre—Lady Betty Modish—Berinthia.

1763-1764. Estifania—Termagant in Upholsterer — Flora in Country Lasses—\*Lady Racket—Miss Prue—Mrs. Sullen.

1764-1765. Millamant.

1766-1767. Calista—\*Mary Ann in School for Guardians.

\* *Originally.*

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HAY. 1767.

Foote opened his theatre in May with an occasional Prelude— Scaffold the Carpenter presented a long bill to Foote.

*Foote.* Why do you bring it to me?

*Scaffold.* To you! to be paid to be sure.

*Foote.* I pay you!



*Scaffold.* Without doubt.

*Foote.* No, there you are mistaken ; you are much better off—it is these Ladies and Gentlemen who are to be your paymasters.

*Scaffold.* What the gentlefolks above and below ?

*Foote.* Aye, the whole public, for if they don't, I am sure it is out of my power. (*London Magazine.*)

Scaffold says—“ Consider what expedition we “ have made—all this work here in *three months* ; a “ tight job, master Foote”—from this speech it seems probable that Foote did not erect an entire new theatre, but only alter and repair the old one—the London Magazine says, “ the *improvements* which “ Foote has made in his house are prodigious ”—this could hardly be said of a new theatre.

Foote did not publish his Prelude, but it is printed in Cooke's Life of Foote—the characters were—Lasonic = J. Palmer : Snarl = Weston : Scaffold = Bannister : Foote = Foote.

June 22. Barry and Mrs. Dancer came out in Romeo and Juliet—the house was far from full, and the applause not extravagant—Barry acted Othello in July. (*L. M.*)

July 2. Never acted, the Tailors—this is a mock Tragedy, or as it was often called in the bills, a Tragedy for warm weather—the cast was probably—Francisco = Foote : Abrahamides = Shuter : Jackides = Weston : Isaacos = J. Palmer : Campbello = Bannister : Dorothea (wife to Francisco) = Mrs. Jefferies : Tittilinda = Mrs. Gardner :—a little before this time there had been great disputes in London between the master-tailors and their journeymen, so as to become a general town talk—some person

thought this a good subject for a mock Tragedy—Francisco and Campbello are master-tailors—Abrahamides, &c. are journeymen—the latter rebel against the former—Dorothea pretends to be fond of her husband, but intrigues with Isaacos—Francisco discovers the intrigue—he is indignant at being made a cuckold by a journeyman—Francisco dies—as they prepare to carry him off, he starts up, and says he won't trouble them—Abrahamides is committed to prison for murder—his sweetheart Tittilinda brings him a ruffled shirt to be hanged in—she faints, and he makes his exit—the Gaoler concludes the piece—the Tailors was sent to Foote from Dodsley's shop, and, if not approved of, was to be returned in the same concealed manner—but Foote knew its worth too well not to thank the author for his present; he soon put into rehearsal, and acted the principal part himself—(*Victor*)—this play has a good deal of humour—but there is one radical fault in it—in burlesque the characters ought to be persons of consequence, instead of which they are here Tailors—the catastrophe might perhaps be altered for the better; as a man's going off to be hanged is too serious a conclusion for a mock Tragedy—this piece is in 3 acts—the name of the author is unknown.

July 9. Tailors, 4th time.

15. King Lear. Lear = Barry : Edgar = T. Barry : Bastard = Sowdon : Cordelia = Mrs. Dancer :—with Lying Valet. Sharp = Shuter : Kitty Pry = Mrs. Gardner.

It appears from the Lon. Mag. for July that Mrs. Dancer had acted Belvidera, and Jane Shore.

Aug. 10. By particular desire—Beggars's Opera.

Macheath = Barry : Peachum = Shuter : Lockit = Thompson : Mat of the Mint = Bannister : Ben Budge = J. Palmer : Filch = Weston : Polly = Mrs. Dancer : Lucy = Mrs. Mahon : — with Knights. Hartop = Shuter : Tim = Weston : Jenny = Mrs. Gardner.

31. Countess of Salisbury, 5th time. Alwin = Barry ; Raymond = Thomas Barry : Grey = Sowdon : Morton = J. Palmer : Leroches = Gardner : Lord William = Miss Palmer from Dublin, her 5th appearance in this kingdom : Countess = Mrs. Dancer : Eleanor = Mrs. Burden : — with the Schoolboy — the Schoolboy = Weston : Major Rakish = Shuter : Young Rakish = J. Palmer : — As the term limited by Mr. Foote's Patent is near expiring, the Company will perform every night in the week ; (Saturdays excepted) Mondays, Wednesdays and Fridays, Mr. Barry and Mrs. Dancer ; Tuesdays and Thursdays, Mr. Foote — To Morrow, the Commissary, being the last time of performing that piece this season. To which will be added (by particular desire) the Taylors. *r. b.* — in the T. as printed Bannister's name stands to Sir Ardolf, but his name is not in the bill.

The Countess of Salisbury came out at Crow Street, Dublin in 1764-1765 — it was written by Hartson — the Countess has reason to believe that her husband is dead, but is in no certainty about the matter — Raymond had gotten possession of her castle — he wishes to marry her — she rejects his suit — Grey instigates Raymond to force her — Raymond has some good principles, and is averse from using force — Alwin is Lord Salisbury — he comes to the castle disguised as a pilgrim — Raymond questions

him—from the ambiguous answers which Alwin makes, Raymond concludes that Salisbury had been drowned—Alwin is permitted to see the Countess—Grey presses her to marry Raymond immediately—and threatens to tear her son, Lord William, from her, if she should refuse—she calls for help—Salisbury comes to her assistance—Raymond and Grey enter with armed Knights—Salisbury throws off his disguise—he is overpowered by numbers, and carried to prison—Grey employs Morton to assassinate Salisbury—he pretends to have done so—Raymond is shocked at the supposed murder—Morton owns the truth to him—Raymond calls forth Lord Salisbury—he gives him a sword—they fight—Raymond loses his sword—Salisbury scorns to take advantage of his situation—Raymond takes up his sword, and stabs himself with it—in the mean time Grey had carried off the Countess and her son—a party of Salisbury's friends rescue them, and kill Grey—this is a moderate T.—the distress is natural, domestic, and consequently affecting—Raymond is a well drawn and by no means a hackneyed character—the conduct of the plot is faulty—in the 4th act a scene takes place between Lord and Lady Salisbury, which cannot with any degree of probability be supposed to take place under the existing circumstances—Salisbury hears his wife's cries—he bursts forth from his prison, and rushes to her assistance, without meeting with any opposition from Raymond's soldiers.

Davies says that Barry's great and established reputation, and Mrs. Dancer's merit, which every day became more and more conspicuous, drew together crowded audiences in the hottest days of

July and August—the Lon. Mag. speaks much less favourably of their performances, and complains much of Mrs. Dancer for having contracted an Irish accent.

The Orators was acted in the course of the season. Lecturer = Foote : Pupils = Weston, Shuter, Quick, Bannister, J. Palmer, &c. (*Bills from Mr. Field.*)

## PLAUTUS.

The first 2 vols. of a translation of Plautus were published in 1767—of the 7 plays contained in these 2 vols. 5 were translated by Bonnell Thornton.

1. *Amphitryon*—see Dryden's *Amphitryon* T. R. 1690.

2. *Braggard Captain*—the scene lies at Ephesus—Pleusides and Philocomasium were mutually in love—Pleusides had gone to Naupactum on a public account—during his absence Pyrgopolinices had carried off Philocomasium from Athens without her consent—Palæstrius, the servant of Pleusides, had set out for Naupactum to inform his master of what had happened—he had been taken at sea by some pirates—they had given him to Pyrgopolinices—Palæstrius had sent word to Pleusides that Philocomasium was at Ephesus—Pleusides had come to Ephesus—he is on a visit to Peripleptomenes, who was his father's friend, and whose house joins that of

**Pyrgopolinices**—Pyrgopolinices had given Philocomasium an apartment entirely for her own use—Palæstrio had made a hole in the wall between the two houses—Philocomasium is in the habit of passing from one house to the other through the hole—here the play begins—Sceledrus, one of the servants of Pyrgopolinices, in following a monkey over the tiles, takes a peep into the house of Periplectomenes through a skylight—he there sees Pleusides caressing Philocomasium—Philocomasium enters from the house of Periplectomenes—she pretends, by the suggestion of Palæstrio, that she is not Philocomasium, but her twin-sister Glycere, who had yesterday come to Ephesus with her lover—Sceledrus goes into his master's house, and finds Philocomasium lying on a bed—Periplectomenes allows Sceledrus to go into his house—he finds Philocomasium there, but takes her to be Glycere—he again finds Philocomasium in his own house—so that he believes the story of the twin-sister, and determines not to say any thing to his master about the matter—Palæstrio next forms a plan to enable Pleusides to carry off Philocomasium—Periplectomenes, by the desire of Palæstrio, engages the assistance of a courtesan, called Acroteleutium—he dresses her up as his wife—she pretends to be desperately in love with Pyrgopolinices—Pyrgopolinices is not only a pretender to excessive valour, but has also a vast opinion of his own beauty—this makes him readily fall into the trap which Palæstrio had laid for him—Pyrgopolinices, on the supposition that Acroteleutium is in love with him, wishes to get rid of Philocomasium—Palæstrio advises him to let her return to Athens with her twin-sister—Pyrgopoli-

nices not only consents to this, but allows Palæstriō to attend her—Pleusides enters disguised as a sailor—he carries off Philocomasium—Philocomasium and Palæstriō affect a great reluctance to leave Pyrgopolinices—Pyrgopolinices goes into the house of Periplectomenes to visit Acroteleutium—Periplectomenes pretends to be in a great rage with Pyrgopolinices for attempting to debauch his wife—Pyrgopolinices pleads that Acroteleutium's maid had told him that her mistress was separated from her husband, and that the house was her own—the servants of Periplectomenes beat Pyrgopolinices—Sceledrus tells him that the pretended sailor was Philocomasium's lover—this is a very good C.—the main incident was borrowed by Poole in his *Hole in the Wall*—see D. L. June 23 1813.

3. Captives—the scene lies in Ætolia—the Ætolians and the Elians are at war—Philopolemus, the son of Hegio, had been taken prisoner by the Elians—Hegio purchases several Elian Captives in the hopes of recovering his son by exchange—among these Captives are Philocrates and his servant Tyndarus—Philocrates and Tyndarus change characters—Hegio allows the supposed Tyndarus to return home—he discovers, from another Elian Captive, that Tyndarus is not the master, but the servant—Hegio is enraged at the trick that had been put on him, and sends Tyndarus to work in the stone-quarries—Philocrates comes back to Ætolia, and brings Philopolemus with him—Hegio is delighted at recovering his son—he acknowledges that Philocrates had behaved honourably—Philocrates intercedes with Hegio in favour of Tyndarus—his request is readily

granted—Tyndarus proves to be the son of Hegio—he had been stolen when he was 4 years old—the father of Philocrates had bought him to wait upon his son, who was at that time a boy—this is a good C.—the whole of it is serious, except the character of a Parasite—at the conclusion, one of the actors requests the applause of the audience for a chaste play—this C. was translated by Warner—Ben Jonson has founded the greater part of his *Case is Altered* on this play—see the 6th vol. of Jonson's works at the end of 1815–1816.

4. *Treasure*. Charmides, on going abroad, had buried 3000 pieces of gold in his house—he had communicated the secret to Callicles—Lesbonicus, the son of Charmides, had dissipated his father's property—he had sold the house—Callicles had bought it, that the hidden treasure might not fall into strange hands—at the opening of the play, Megaronides reproaches Callicles for buying the house, and thereby supplying Lesbonicus with fresh means for his extravagance—Callicles, to vindicate himself, lets Megaronides into the secret—Lysiteles prevails on his father to consent to his union with the sister of Lesbonicus, tho' she has no fortune—Lesbonicus has too much spirit to let his sister be married without a portion—he offers to give his sister the only farm which he has still remaining—Lysiteles and his father refuse to accept it—Callicles thinks it a shame that his friend's daughter should be married without a portion—he consults Megaronides—they agree to hire a person, to pretend that he is just come from abroad, and that he has brought Callicles 1000 pieces of gold from Charmides as a portion for his daughter



—Callicles takes the money from the treasure—Charmides returns—he falls into conversation with the impostor—says he is Charmides, and demands the money—the impostor will not give it to him—Callicles tells Charmides all that he had done—Charmides is grateful to his friend for his fidelity—he forgives Lesbonicus at the request of Callicles—Lesbonicus promises to reform, and to marry the daughter of Callicles—this is a good C.—it has been adapted to the French stage—Colman in his *Man of Business* (see C. G. Jan. 31 1774) has borrowed the scene between the impostor and Charmides—Plautus calls his play *Trinummus*—that is the Three pieces of money—the sum given to the impostor for acting his part.

5. Merchant—Demipho had built a ship for his son Charinus, and had sent him to Rhodes with merchandise—Charinus had disposed of his merchandise to advantage—he had fallen in love with Pasicompsa, and had bought her of a friend to whom she was a slave—Charinus returns to Athens—in the 2d scene, his servant, Acanthio, tells him that Demipho had gone on board the ship, and had seen Pasicompsa—Acanthio pretended that Charinus meant Pasicompsa for an attendant on his mother—Demipho tells Charinus that Pasicompsa would not suit his mother, but that an old gentleman of his acquaintance had fallen in love with her, and would give a high price for her—Charinus is extremely averse to have Pasicompsa sold, but Demipho persists in his resolution—Lysimachus buys Pasicompsa for Demipho, and brings her to his house—Dorippa, the wife of Lysimachus, is in a rage—she supposes that Pasi-

compsa is her husband's mistress—Charinus is in despair at having lost Pasicompsa—Eutyclus, the son of Lysimachus, tells his friend Charinus that Pasicompsa is at his father's house—Eutyclus and Lysimachus rate Demipho soundly for wanting to keep a mistress at his years—Demipho is forced to resign Pasicompsa to his son—this C. was translated by Colman—Thornton when he set about translating Plautus, determined to write his translation in blank verse, in imitation of Colman's Terence—but Thornton's blank verse is far from being so easy and colloquial as Colman's.

6. Miser—Plautus calls this play the Comedy of the Pot—Euclio, the Miser, was poor, but had lately found a Pot, which was full of gold, and which his grandfather had buried—the gold does not contribute to his happiness, as he has not spirit to use it, and is in continual fear that it should be stolen—Megadorus offers to marry Phædra, the daughter of Euclio, without a portion—Euclio accepts the offer, but suspects that Megadorus had smelt out the Pot—Strobilus, the servant of Lyconides, discovers the place in which Euclio has buried his Pot—he steals the Pot—Euclio is in despair when he finds that he has lost it—Phædra is with child by Lyconides who wishes to marry her—Megadorus is uncle to Lyconides—he readily resigns Phædra—a scene of equivocation ensues—Lyconides speaks to Euclio about his daughter—Euclio thinks that Lyconides is speaking about the Pot—Strobilus acknowledges to his master that he had stolen the Pot—the remainder of the play is lost—according to the Supplement of the Translator, Strobilus gives the Pot to Lyconides, on condition of

obtaining his liberty—Euclio recovers the Pot, and consents to the union of his daughter and Lyconides —Moliere founded his Miser on this C.—Shadwell and Fielding adapted Moliere's play to the English stage—Ben Jonson has founded the other part of his Case is Altered on this play—Dr. Vincent, in 1796, published an edition of it, as acted by the King's Scholars at Westminster—he made some alterations in it, to fit it for that purpose.

7. Shipwreck—Plautus calls this C. the Cable or Rope—the scene lies on the sea coast near Cyrenæ—the stage represents the temple of Venus, the house of Dæmones, &c.—Dæmones and Pleusidippus are Athenian gentlemen—Palæstra and Ampelisca are slaves to Labrax, who is a procurer—Palæstra is by birth an Athenian—she had been kidnapped in her infancy—Pleusidippus had fallen in love with her—had bargained for her with Labrax—and had paid him earnest—Labrax had hired a ship privately—had carried Palæstra and Ampelisca on board—and had set sail for Sicily—at the opening of the play the ship is wrecked—Palæstra and Ampelisca get safe to shore—they take refuge in the temple of Venus—and are kindly treated by the priestess—Labrax attempts to carry them by force from the temple—Dæmones rescues them—Pleusidippus drags Labrax before the magistrates—they award Palæstra to Pleusidippus—in the mean time, Gripus, the servant of Dæmones, enters with a net and a rope fastened to it—he had pulled out of the sea a wallet belonging to Labrax, with a casket in it belonging to Palæstra—Palæstra by means of the casket is discovered to be the daughter of Dæmones—Pleusi-

dippus marries her—this is one of the best of Plautus' Comedies.

The Editor of the B. D. says that the remainder of the Plays was translated by Warner.

8. The Asses—Demænetus had married Artemona for her money—their son, Argyrippus, is in love with a courtesan, called Philenium—she is in love with him—her mother insists on being well paid—Argyrippus wants 20 minæ for that purpose—his father would willingly assist him, but it is not in his power, as he is under petticoat government—Saureas, the steward of Artemona, had sold some Asses—the man who had bought the Asses, does not know Saureas by sight—Leonida pretends to be Saureas—Demænetus confirms the imposition—the money is paid, and given to the mother of Philenium—Demænetus stipulates that his son should let him have a share of Philenium—Diabolus, the rival of Argyrippus, sends his parasite to tell Artemona what had happened—she finds Demænetus and Argyrippus drinking with Philenium—she gives her husband a good jobation, and forces him to go home—Argyrippus is left in the quiet possession of Philenium—this is a laughable Comedy.

9. Curculio, or the Parasite—the scene lies at Epidaurus—Phædromus and Planesium are mutually in love—she is the slave of Cappadox, who had agreed to sell her to a Soldier—Phædromus had sent his Parasite, Curculio, into Caria, in the hope of borrowing money to buy Planesium—Curculio returns without any money, but with the seal of the Soldier, which he had contrived to steal—the Soldier's Banker, on receiving a letter sealed with the seal,

believes Curculio to be the Soldier's servant, and gives him the money which he wants—Curculio purchases Planesium of Cappadox for his patron—the Soldier, on his return, threatens Cappadox and the Banker—Planesium proves to be the sister of the Soldier, and the play ends with the marriage of Phædromus and Planesium—this is a good C.—in the 1st act Phædromus sprinkles a door with wine—a drunken old woman, who has the care of Planesium, enters, being attracted by the smell—Massinger has imitated this scene in his *Very Woman*.

10. *Casina*, or the *Lots*—Euthynicus is the son of Stalino and Cleostrata—Casina is a slave who had been well brought up by Cleostrata—the father and the son are both of them in love with Casina—Olympio is servant to the father—Chalinus is servant to the son—Stalino promotes the marriage of Olympio with Casina, hoping by that method to have her for his mistress—his son wishes Chalinus to marry Casina for the same reason—Euthynicus is not one of the D. P.—but his mother suspects her husband's views, and supports Chalinus—it is agreed, that Olympio and Chalinus should cast lots for Casina—Olympio gains her—Chalinus is dressed up by the women as the bride—he is carried off by Olympio and Stalino—they proceed to take liberties with him, and get well beaten—Chalinus jeers them—Stalino is glad to obtain his wife's pardon—here the play ends—but one of the actors tells the audience, that Casina will prove to be the daughter of a citizen, and be married to Euthynicus—this is a good C.

11. *The Casket*—the plot of this play is slight, and the play itself much shorter than usual—Al-

cesimarchus is desperately in love with Silenium, the supposed daughter of Melænis—she is in love with him—the father of Alcesimarchus wishes him to marry the daughter of Demipho by his first wife—at the conclusion, Silenium proves to be the daughter of Demipho by his present wife—the discovery is made by means of a Casket.

12. Epidicus—Warner, in his translation, calls this play the Discovery—the scene lies at Athens—Stratippocles, the son of Periphanes, had joined the army—he had, by his letters, importuned Epidicus to procure the liberty of a female musician, with whom he was in love—Epidicus is the slave of Periphanes—he had made Periphanes believe that the girl was his daughter—Periphanes had accordingly bought her—in the mean time Stratippocles had fallen in love with a captive, and had purchased her—he returns to Athens with the banker from whom he had borrowed the money for the purchase of the captive—he now enjoins Epidicus to raise the sum which he wants to pay the banker—Epidicus effects this by playing his master another trick—the old man finds out how grossly he has been imposed on by Epidicus—he meditates a severe revenge—Epidicus is in despair, till he discovers that the captive virgin is really the daughter of Periphanes—Periphanes is so pleased at finding his daughter, that he gives Epidicus his liberty—this is one of Plautus' best plays—and seemingly his own favourite—the character of Epidicus requires a very good actor—Plautus, in his Baccides makes Chrysalus say—“ I love the play of Epidicus, as I love myself, but I

“ see no play so unwillingly, when Pello acts the  
“ part.”

13. Bacchides, or the Courtezans—the two Courtezans, who give the title to the play, are sisters and twins—each of them has the name of Bacchis—the scene lies at Athens—Nicobulus had sent his son, Mnesilochus, and his servant, Chrysalus, to Ephesus, to receive a considerable sum of money which was due to him—Mnesilochus had written to his friend, Pistoclerus, and requested him to find out Bacchis, with whom he was in love—Pistoclerus does as he was desired, and falls in love with the other Bacchis—Mnesilochus and Chrysalus return to Athens with the money, but Chrysalus makes Nicobulus believe, that Mnesilochus was only able to get a part of it—Lydus tells Philoxenus, the father of Pistoclerus, that his son is in love with Bacchis—Mnesilochus joins in the conversation, and concludes from it, that his friend had seduced the affections of his mistress—with this impression on his mind, he gives his father all the money, instead of retaining most of it for his private expenses, as he originally intended—when he finds that Pistoclerus is in love with the other Bacchis, he is very angry with himself—Chrysalus goes to work again, and by another stratagem gets more money from Nicobulus—at the conclusion, the two Courtezans coax Nicobulus and Philoxenus, till they persuade them to go into their house, and sup with their sons—this is a laughable C.—the concluding scene seems improbable, but Plautus, in an address to the audience, observes that he would not have represented Nicobulus and Philoxenus as

acting as they did, if he had not seen old men, in real life, acting in a similar manner.

14. *Mostellaria*, or the Haunted House—*Theuropides* had been abroad for 3 years—in the mean time his son *Philolaches*, had bought a girl for his mistress, and had lived in an extravagant manner—*Tranio*, the servant of *Theuropides*, had encouraged his young master in his extravagance—the old man returns home—*Tranio* gets a sight of him as soon as he is landed, and runs back to give *Philolaches* notice—*Philolaches* is enjoying himself with his friend *Callidamates* and two courtezans—*Tranio* makes them all leave the stage, and shuts up the house, as if no one lived in it—*Theuropides* knocks at the door, but can get no answer—*Tranio* tells him that the House is Haunted—and that his son had purchased another house—*Theuropides* insists on knowing from whom he had purchased it—*Tranio* says from *Simo*—this impudent lie passes on *Theuropides* for some time, but at last he discovers the whole truth—*Callidamates* prevails on him to pardon his son and *Tranio*—this is a good C.—the principal incidents of it have been 3 times brought on the English stage—see the English Traveller in the 6th vol. of the Old Plays reprinted in 1814-1815—the Lucky Prodigal L. I. F. Oct. 24 1715—and the Intriguing Chambermaid D. L. Jan. 15 1734.

15. *Pseudolus*, or the Cheat—*Ballio*, who is a pander, had bargained to sell *Phœnicium* to a Soldier for 20 minæ—the Soldier had paid down 15, and it was agreed between him and *Ballio*, that when he should send the other 5, and a certain token, *Ballio* should deliver *Phœnicium* to the bearer—



Callidorus, the son of Simo, is in love with Phœnicium, but in despair of being able to purchase her—Pseudolus promises his assistance to his young master—Simo warns Ballio to be on his guard against Pseudolus—Harpax, the Soldier's servant, comes to fetch Phœnicium—Pseudolus pretends to be Syrus, Ballio's servant—Harpax refuses to pay the money to any body but Ballio himself—he gives the supposed Syrus a letter—tells him where he is going, and desires to be called when Ballio shall come home—an impudent fellow, called Simia, is hired to assist Pseudolus in cheating Ballio—he is dressed up as Harpax—Ballio, on receiving the 5 minæ, and the letter with the token in it, makes no scruple of delivering Phœnicium to Simia—the real Harpax returns to the stage—Ballio and Simo fancy him to be an impostor hired by Pseudolus—they treat him accordingly—at last Ballio finds out the trick—Simo is pleased with Pseudolus for his cleverness—this is Plautus' best C.—Ruggle, in the first three acts of his *Ignoramus*, has borrowed considerably from it—see *English Lawyer T. R.* 1678.

16. The Carthaginian—the scene lies at Calydon in Ætolia—Agorastocles, when 7 years old, had been stolen from Carthage, and sold to an Ætolian, who had adopted him as his son, and had made him his heir at his death—Adelphasium and Anterastilis, with their nurse had also been stolen from Carthage, and had been sold to Lycus, who is a pander—at the opening of the play, Agorastocles is in love with Adelphasium—his servant, Milphio, devises a plan by which Agorastocles may get Lycus into his power

—the plan succeeds—in the mean time, a Carthaginian, called Hanno, comes to Calydon—he discovers Agorastocles to be his nephew—and the two girls to be his daughters—Lycus is forced to resign them—Agorastocles marries Adelphasium—this is a pretty good C.

17. The Persian—Toxilus, the servant of Timarchides, is in love with a girl who is the property of a pander, called Dordalus—he borrows some money from a friend—and purchases the girl with it—in order to get back the money, he pretends to have received a letter from his master, who is in Persia—the purport of the letter is, that he should assist the bearer in disposing of a woman, who had been stolen from Arabia—the bearer of the letter is a Parasite, dressed up as a Persian—the woman is his own daughter—Dordalus buys her for 60 minæ—the Parasite throws off his disguise, and claims his daughter—he threatens to prosecute Dordalus for having bought a free woman—Dordalus is forced to submit—in the last scene, Toxilus and his friends make themselves merry at the expense of Dordalus—this is a laughable C.

18. Stichus, or Conjugal Fidelity—Panegyris and Pinacium, the daughters of Antipho, are married to Epignomus and Pamphilippus—their husbands had been absent from home for 3 years, without sending them any message—Antipho wants his daughters to abandon their husbands—they beg his permission to decline the proposal—the husbands return—they are now become rich, and Antipho is easily reconciled to them—Stichus is the servant of Epignomus—as he had partaken of his master's troubles abroad, he

requests that he may be allowed to make a holiday on his return home—Epignomus readily consents—this is the worst of Plautus' Comedies—the Mistaken Husband (see T. R. 1675) is founded on this play and Amphitryon.

19. The Twins—see C. G. Jan. 22 1779.

20. The Churl—the scene lies at Athens—Phronesium is a courtesan who has three lovers—namely, Dinarchus, a young man of the city—Strabax, a young man of the country—and Stratophanes, who is a soldier—her object is to get as much money from each of them, as she can—and particularly from Stratophanes, who is absent—during his absence she procures a new born child, of which she pretends to have been just delivered—and of which she says Stratophanes is the father—Stratophanes on his return is much pleased with the child—the child proves to be the son of Dinarchus, by a young woman whom he had seduced, and whom he marries at the conclusion of the play—in the last scene, Stratophanes and Strabax strive to exceed each other in the presents which they make to Phronesium—Stratilax, who gives the title to the play, is a servant of churlish manners—he is at first very angry that Strabax, who is his master's son, should waste his money on Phronesium—but in the 3d act he bargains with Phronesium's woman to be on the same terms with her, that Strabax is with her mistress—this is a good C.—Shadwell, in his Squire of Alsatia, has borrowed the character of Lolpoop from that of Stratilax in this play.

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## D. L. 1767-1768.

- Sep. 12. *Clandestine Marriage*—15. *Hamlet*.  
 16. *Beggar's Opera*—17. *Richard 3d*.  
 18. *Provoked Husband*. Lord Townly = Reddish, his 1st appearance there : Lady Townly = Mrs. Abington :—for Reddish see *Irish Stage*.  
 21. *Romeo and Juliet*—22. *Cymon*.  
 23. *English Merchant*. Freeport = Holland : Lord Falbridge = Reddish.  
 25. *Provoked Wife*. Brute = Garrick.  
 No plays from Sep. 28 to Oct. 5 on account of the death of the Duke of York.
- Oct. 9. *Every Man in his Humour*. Kately = Garrick : Bobadill = King : Master Stephen = Dodd : Brainworm = Baddeley : Cob = Moody : Wellbred = Palmer : Dame Kately = Mrs. Baddeley.
10. *Cymbeline*. Posthumus = Reddish : Imogen = Mrs. Baddeley.
14. *Tancred and Sigismunda*. Tancred = Holland : Sigismunda = Mrs. Dancer, being her 1st appearance there.
15. *Suspicious Husband*. Ranger = Garrick.
20. *Alchemist*. Abel Drugger = Garrick : Surly = Baddeley.
21. *King Lear* = Barry, his 1st appearance there for 10 years : Cordelia = Mrs. Dancer : Goneril = Mrs. W. Barry :—Murphy speaking of Barry and Mrs. Dancer says—“ the news of their engagement “ ran like wild-fire through the town : in Oct. Barry “ set off in his grand character of Othello, and acted,

“ to the great delight of the public, 3 nights in succession : Mrs. Dancer made her 1st appearance in “ Douglas ”—Murphy is frequently very inaccurate.

22. As you like it. Touchstone = King, 1st time : Jaques = Love : Orlando = Palmer : Adam = Havard : Amiens = Vernon : Celia = Mrs. Baddeley : Rosalind = Mrs. Dancer : *r. b.*—the Dramatic Censor in 1770 prefers Mrs. Dancer (then Mrs. Barry) to Mrs. Woffington in this character, and even to Mrs. Pritchard as having a more characteristic appearance.

23. London Merchant. George Barnwell = Reddish, 1st time :—with, never acted, A Peep behind the Curtain, or the New Rehearsal. Glib = King : Sir Toby Fuz = Love : Sir Macaroni Virtu = Dodd : Wilson (in love with Miss Fuz) = J. Palmer : Mervin (his friend) = Aikin : Patent, the Manager = Packer : Hopkins, the Prompter = Bannister : Saunders, the Carpenter = Moody : Johnston, the Housekeeper = Johnston : Lady Fuz = Mrs. Clive : Miss Fuz (in love with Wilson) = Miss Pope : Sweepers = Mrs. Bradshaw and Mrs. Love :—characters in the Burletta—Orpheus = Vernon : Old Shepherd = Dodd : Chorus of Shepherds = Parsons, Hartry, &c. : Rhodope = Mrs. Arne :—acted with success—after the 1st scene, the rest of the piece is supposed to pass on the Stage of D. L. theatre—Glib’s Burletta is rehearsed—while the rehearsal is going on, Wilson runs off with Miss Fuz—Mrs. Clive, and King in their assumed characters speak of themselves in their real characters as actors—this Farce is attributed to Garrick—King in the Prologue says—

“ I Thomas King, of King Street, am the Poet.”

We are told in the B. D. that this line was an equivocal assertion purposely put in, as it might be understood to imply, that King was the real Author of the Farce, or that he acted the part of Glib *in* the Farce—but King seems fairly to have owned the Farce at first—he concludes with—

“ Light is my heart, from apprehensions free—  
 “ If you wou’d save Old Nick, you’ll never damn  
 “ poor me.”

—*me* in the last line, cannot, with any degree of propriety be applied to Glib.

24. King Lear = Barry.

26. Earl of Essex = Holland : Rutland = Mrs. Palmer.

28. Much ado. Benedick = Garrick : Claudio = Palmer : Dogberry = Parsons : Beatrice = Miss Pope : Hero = Mrs. Baddeley, 1st time :—with Virgin Unmasked. Coupee = Dodd : Miss Lucy = Mrs. Abington.

29 and 31. Othello = Barry : Iago = Holland : Desdemona = Mrs. Dancer.

30. Clandestine Marriage. Lovewell = Reddish.

Nov. 4. Tamerlane. Moneses = Reddish.

6. Foundling. Young Belmont = Palmer.

7. Not acted 5 years, Double Disappointment. Phelim = Moody : Marquis = Baddeley.

11. Zara. Lusignan = Garrick : Zara = Mrs. Dancer.

13. Earl of Warwick. King Edward = Reddish.

16. Country Girl = Mrs. Abington :— Garrick should have given her the character originally ; she had played similar parts in Ireland with great success.

19. Orphan of China. Etan = Reddish :—he made his 1st appearance on the Irish Stage in this character—see S. A. 1761-1762.

20. Conscious Lovers. Daniel = Weston : Indiana = Mrs. Dancer : Phillis = Mrs. Clive.

21. Orphan. Castalio = Reddish : Chamont = Holland : Monimia = Mrs. Dancer.

23. School for Lovers. Araminta = Mrs. Abington : Cælia = Mrs. Palmer :—with Lethe. Lord Chalkstone = Garrick.

24. Mourning Bride. Osmyn = Holland : Almeria = Mrs. Dancer : Zara = Mrs. W. Barry.

26. Recruiting Officer. Plume = Palmer : Brazen = King : Bullock = Moody : Welch Collier = Baddeley : Sylvia = Mrs. Dancer.

Dec. 1. Stratagem. Archer = Garrick, 1st time for 5 years : Scrub = Weston : Aimwell = Palmer : Foigard = Moody : Gibbet = Baddeley : Mrs. Sullen = Mrs. Dancer : Cherry = Miss Pope.

4. Beggar's Opera. Lucy = Miss Pope.

5. Never acted, Widow'd Wife. Frederic Melmoth (in love with Narcissa) = Reddish : Syllogism (his servant) = King : General Melmoth = Holland : Colonel Camply (in love with Sophia) = Aikin : Alderman Lombard = Love : Furnival (a worthless barrister) = J. Palmer : Lord Courtly (in love with Narcissa) = J. Aikin : Dr. Mineral = Dodd : Mrs. Mildmay (the Widow'd Wife) = Mrs. Pritchard : Narcissa (her daughter—in love with Young Melmoth) = Mrs. Abington : Sophia (daughter to the Alderman—in love with Camply) = Mrs. Palmer : Sift (woman to Mrs. Mildmay) = Mrs. Clive : Susan = Mrs. Bradshaw :—acted 14 or 15 times —Wildman had deserted

his wife in a fit of jealousy—she had assumed the name of Mildmay—he had assumed the name of Melmoth—General Melmoth had returned to England after an absence of about 12 years—Mrs. Mildmay accidentally sees him as he is stepping into his carriage—he does not happen to see her—Young Melmoth and Narcissa agree to elope to Scotland—they are prevented—Mrs. Mildmay takes it into her head, that because her husband had assumed the name of Melmoth, Frederic Melmoth must be their son—this is badly managed, as we are repeatedly told that Frederic Melmoth's father is just dead—consequently General Melmoth, who is alive, could not be his father—Narcissa is naturally shocked at having been on the point of marriage with her brother—General Melmoth calls on Mrs. Mildmay not knowing who she is—they are soon reconciled, as he had long been convinced of her innocence—he tells her that their son is dead—the imaginary obstacle to the union of Young Melmoth and Narcissa is removed—Col. Camply marries Sophia—the scene lies at Bath—this is a moderate C. by Kenrick—the dialogue is better than the plot—Syllogism and Sift are by far the best characters.

Jackson says, that James Aikin was at the head of the Edinburgh Theatre in 1766–1767, and that in consequence of the riot which took place there, he went to D. L.—Aikin, who came from Dublin and made his 1st appearance at D. L. May 17 1765 was Francis Aikin, the elder brother of James Aikin.

15. Venice Preserved. Jaffier = Barry : Pierre = Holland : Belvidera = Mrs. Dancer.



22. *Romeo and Juliet*. Romeo = Barry : Mercutio = Dodd : Juliet = Mrs. Dancer.

23. *Suspicious Husband*. Strictland = Love : Frankly = Aikin : Clarinda = Miss Pope : Jacintha = Mrs. Jefferies : Lucetta = Mrs. Love :—*r. b.*—rest as Nov. 28 1766.

28. *Earl of Essex*. Southampton = Aikin : Queen = Mrs. Hopkins : Nottingham = Mrs. Reddish.

29. *Foundling*. Young Belmont = J. Aikin : Sir Charles Raymond = Bannister : Faddle = Dodd : Rosetta = Miss Pope : Fidelia = Mrs. Palmer.

30. *Plain Dealer*. Jerry Blackacre = Weston : Fidelia = Mrs. Jeffries.

Jan. 2. *Provoked Husband*. Lord Townly = Barry : Lady Townly = Mrs. Dancer.

4. *Orphan*. Castalio = Barry : Monimia = Mrs. Dancer.

6-8 and 12. *Countess of Salisbury*.

9. *Merry Wives*. Falstaff = Love : Ford = Havard : Sir Hugh Evans = Parsons : Dr. Caius = Baddeley : Slender = Dodd : Mrs. Ford = Mrs. Pritchard.

13. *Hamlet* = Garrick : Osrick = Dodd : Lucianus = Weston : Ophelia = Mrs. Baddeley : Queen = Mrs. Pritchard :—with Deuce is in him. Col. Tamper = Palmer.

14. *Macbeth*. Macbeth = Barry : Macduff = Havard : Banquo = Palmer : Rosse = Aikin : Witches = Burton, Love, and Baddeley : Lady Macbeth = Mrs. Dancer : Lady Macduff = Mrs. Reddish. *r. b.*

19. *All in the Wrong*. Sir John Restless = King : Belinda = Mrs. Abington : Lady Restless = Mrs. Palmer : Clarissa = Mrs. W. Barry.

20. *Countess of Salisbury*. Alwin = Barry : Ray-

mond = Reddish : Grey = Aikin : Morton = J. Palmer : Sir Ardolph = Bannister : Countess = Mrs. Dancer.

23. Never acted, False Delicacy. Cecil = King : Lord Winworth = Reddish : Col. Rivers = Holland : Sir Harry Newburgh (in love with Miss Rivers) = J. Palmer : Sidney = Cautherley : Lady Betty Lambton = Mrs. Abington : Mrs. Harley (a lively widow) = Mrs. Dancer : Miss Marchmont = Mrs. Baddeley : Miss Rivers (in love with Sir Harry) = Mrs. Jefferies : Sally (her maid) = Miss Reynolds :—acted about 18 times—the object of this play is to ridicule False Delicacy—Lord Winworth had paid his addresses to Lady Betty Lambton—she had declined them from False Delicacy, and not from want of affection for him—when it is too late, she is heartily sorry for what she has done—Lord Winworth then pays his addresses to Miss Marchmont, and requests Lady Betty to use her influence with Miss Marchmont in his favour—Miss Marchmont is the daughter of a clergyman, and under serious obligations to Lady Betty—Lord Winworth's proposal embarrasses Lady Betty and Miss Marchmont to the last degree—Lady Betty thinks herself bound in honour to recommend Lord Winworth to Miss Marchmont as a husband—Miss Marchmont is secretly in love with Sidney, but fears that her rejecting of any proposal made to her by Lady Betty would appear like ingratitude to her—at the conclusion, Mrs. Harley and Cecil contrive to make Lady Betty and Lord Winworth express their real sentiments for each other—there is an important underplot—Sir Harry Newburgh requests Col. Rivers' consent to his union with Miss Rivers—the

Colonel refuses his consent—partly because he had promised his daughter to Sidney—and partly because he is not aware of her partiality for Sir Harry—Sir Harry prevails on Miss Rivers to elope with him—Col. Rivers discovers their design, and prevents it—Sidney naturally declines a marriage with a woman who is in love with another man—Col. Rivers is at first very angry, he afterwards gives his daughter to Sir Harry—Sidney marries Miss Marchmont—this play was written by Kelly—it is quite a sentimental Comedy—as such it is a very good one—but with all its merits, it would be vastly dull, if it were not for the characters of Mrs. Harley and Cecil.

Feb. 4. (and 8 by Command) *Macbeth*. *Macbeth* = Garrick : *Lady Macbeth* = Mrs. Pritchard.

12. Register Office, with a new character by Miss Pope—this was Mrs. Doggerel—a part which she played particularly well.

20. *Guardian*. *Heartly* = Reddish, 1st time.

27. Never acted, *Zenobia*. *Rhadamistus* (the elder son of *Pharasmanes*) = Barry : *Teribazus* (his younger son) = Holland : *Pharasmanes* (King of Iberia, and Usurper of Armenia) = Aikin : *Megistus* (an old shepherd) = Havard : *Zopiron* = Packer : *Zenobia* = Mrs. Dancer : *Zelmira* = Mrs. W. Barry : —*Mithridates* the King of Armenia was the brother of *Pharasmanes*—he had brought up *Rhadamistus*—in process of time he had given him his daughter, *Zenobia*, in marriage—*Pharasmanes* had murdered *Mithridates*, and would have murdered *Rhadamistus*, if he could have gotten him into his power—*Rhadamistus* and *Zenobia* were pursued by their enemies, and had thrown themselves in despair into the

**Araxes—Zenobia's** life had been saved by Megistus—**Rhadamistus** had put himself under the protection of the Romans—at the opening of the play, the Romans are encamped at no great distance from the forces of **Pharasmanes**—**Zenobia**, under the assumed name of **Ariana**, is a prisoner in the camp of **Pharasmanes**—**Pharasmanes** and **Teribazus** are in love with her—**Rhadamistus** comes to **Pharasmanes** as the Roman Ambassadour, and under the name of **Flaminius**—**Flaminius** and **Ariana** (that is **Rhadamistus** and **Zenobia**) meet—each of them had supposed the other to be dead—**Teribazus** requests **Flaminius** to place **Ariana** in safety in the Roman camp—**Flaminius** readily consents to do so—**Pharasmanes** is informed that **Flaminius** had carried off **Ariana**—**Teribazus** had heard **Ariana** declare her affection for **Flaminius**—he now thinks that **Flaminius** has acted towards him with treachery—he pursues them, and brings them back as prisoners—**Pharasmanes** condemns **Flaminius** to death—**Ariana** consents to marry **Pharasmanes**, on condition that he will spare the life of **Flaminius**—she poisons the marriage cup of which they were both to drink—the scene opens and discovers an altar, &c.—**Pharasmanes** feels the stroke of death—she tells him with exultation that she had inflicted it—and that she is **Zenobia**—**Zenobia** dies—**Rhadamistus** throws himself on the dead body—**Teribazus** concludes the play—this T. was written by **Murphy**—he has founded it on the 51st chapter of the 12th book of **Tacitus**—but nearly the whole of it is fiction—the allusions which **Pharasmanes** and **Teribazus** make

to the Roman history are quite out of character—Pharasmanes says of the Romans that “where the sword has made a solitude, that they proclaim a peace”—this is judiciously introduced from the life of Agricola—the character of Zenobia is particularly well supported in the 5th act—the rest of the play has not much to recommend it—that part of the catastrophe which relates to Pharasmanes and Zenobia, comes originally from Plutarch, who relates a similar story of Camma in his Anecdotes of famous women—Corneille wrote a Tragedy on the story of Camma—and Gildon, in his Roman Bride’s Revenge, had introduced the striking incident on our stage before Murphy.

29. By Command. Hamlet = Garrick.

March 1. Guardian. Sir Charles Clackit = Baddeley: Young Clackit = Dodd: Harriet = Mrs. Palmer.

3. High Life. Lovel = Cautherley: Duke’s Servant = Palmer: Sir Harry’s Servant = Dodd: Philip = Baddeley: Kitty = Mrs. Clive.

7. Garrick acted Abel Drugger and Lord Chalkstone.

10. Thomas and Sally. Thomas = Vernon: Squire = Dodd.

15. Mrs. Dancer’s bt. Rival Queens. Alexander = Barry: Clytus = Holland: Statira = Mrs. Dancer: Roxana is omitted: — with Florizel and Perdita. Florizel is omitted: Autolicus = King: Perdita = Mrs. Dancer.

17. Mrs. Clive’s bt. Way of the World. Mirabell = Palmer: Fainall = Reddish: Witwou’d = King:

Lady Wishfort = Mrs. Clive : Millamant (for that night only) = Mrs. Pritchard : Foible = Miss Pope : —rest omitted—with Peep behind the Curtain.

21. Holland's bt. All for Love. Antony = Barry : Ventidius = Holland : Dolabella = Aikin : Cleopatra = Mrs. Dancer : Octavia = Mrs. Hopkins :—with, never acted, Absent Man. Shatterbrain = King : Frank (his servant) = Palmer : Welldon (in love with Flavia) = Cautherley : Dr. Gruel = Hurst : Capt. Slang = J. Palmer : Mrs. Junket and Miss Frolick = (probably) Mrs. Hopkins and Mrs. Jeffries : Flavia = Mrs. W. Barry : Landlady = Mrs. Bradshaw :—in this Farce as printed, the names of Mrs. Johnston and Miss Reynolds stand to the parts of Mrs. Junket and Miss Frolick, but they did not act on this evening — Shatterbrain is engaged to marry Flavia—on the wedding day Dr. Gruel, her father, calls for Shatterbrain, and finds him from home—he had forgotten that he was to be married—Shatterbrain returns—Dr. Gruel leaves him to dress—after Shatterbrain is gone out, Mrs. Junket and a party, whom he had invited to supper, enter—they follow him to Gruel's — Gruel is sent for to a patient — some of the company amuse Shatterbrain—in the mean time Flavia is married to Welldon — this is a pretty good Farce by Bickerstaffe — King is said to have been inimitable in Shatterbrain.

24. King's bt. Not acted 8 years, Merchant of Venice. Shylock = King : Anthonio (for that night only) = Barry : Bassanio = Holland : Gratiano = Palmer : Lorenzo = Vernon : Launcelot = Winfield :

Portia = Mrs. Dancer : Nerissa = Mrs. Jeffries : Jessica = Mrs. Baddeley :—with Linco's Travels, and Absent Man—part of the pit laid into the boxes—King is much praised in the London Magazine for his performance of Shylock—he continued to play the part for many years, but it was not quite suited to him.

26. Vernon's bt. As you like it. Orlando = Reddish :—with Devil to Pay.

April 4. Palmer's bt. Hamlet = Holland : Osrick = Dodd : 1st Gravedigger = Parsons : Queen (for the last time) = Mrs. Pritchard :—with Absent Man.

5. Mrs. Palmer's bt. Jealous Wife.

6. Mrs. Abington's bt. Way to keep him. Lovemore = Holland : Sir Bashful Constant = King : Sir Brilliant Fashion = Palmer : William = Baddeley : Widow Bellmour (with a song in character) = Mrs. Abington : Mrs. Lovemore = Mrs. Palmer, 1st time : Muslin = Mrs. Clive : Lady Constant = Mrs. Barry : Mignonet = Mrs. Bradshaw :—with a new Comedy of two acts called National Prejudice—Reddish—Cautherley—J. Palmer—Miss Reynolds and Mrs. Abington—in act the 1st a French dance, called the Cotillino—*r. b.*—the Editor of the B. D. says that this piece was an alteration of the Englishman in Bordeaux.

7. Miss Pope's bt. Clandestine Marriage, and Register Office.

8. Havard's bt. King Lear = Barry : Edgar = Reddish : Cordelia = Mrs. Dancer.

9. Love's bt. Provoked Husband. John Moody

(for that night only) = King : Lady Townly = Mrs. Dancer :—with Mayor of Garratt. Mrs. Sneak = Miss Pope.

11. Dodd's bt. Romeo = Barry : Mercutio = Dodd : Juliet = Mrs. W. Barry.

12. Reddish's bt. Richard 3d = Reddish, 1st time : King Henry = Burton : Richmond = Palmer : Buckingham = Aikin : Tressel = Cautherley : Lieutenant of the Tower = Moody : Lord Mayor = Baddeley : Queen (last time) = Mrs. Pritchard :—with, never acted there, Like Master like Man—altered from Vanburgh's Mistake—King—Cautherley—Baddeley—Mrs. Baddeley, and Mrs. Abington—they probably acted Sancho—Carlos—Lopez—Leonora, and Jacinta—this Farce came out in Ireland—perhaps before Reddish left that kingdom—it was printed at Dublin in 1770—the Mistake is so good a play that it ought not to have been cut down to a Farce—besides the thing is done in an absurd manner—in the 2d act, Leonora threatens that she would repulse Carlos for the future, but she certainly had not repulsed him when she makes her exit—yet Carlos enters *immediately* and says—“repulsed again! this “ is not to be borne.”

14. Cautherley's bt. Funeral. Lord Hardy = Cautherley : Trim = King : Campley = Gentleman, his 1st appearance on the stage : Sable = Moody : Puzzle = Baddeley : Lady Brumpton (last time) = Mrs. Pritchard : Lady Harriet = Mrs. Abington : Lady Charlotte = Mrs. Palmer :—with, never acted, Wit's last Stake. Martin (servant to Saville—in love with Lucetta) = King : Linger (uncle to Saville) = Parsons : Saville (in love with Myra) = J. Aikin :



Lucetta (servant to Linger) = Miss Pope : Myra (in love with Saville) = Mrs. Jefferies : Mrs. Watchly (her mother) = Mrs. Johnston :—*r. b.*—Linger is in a dying state—he sends for two Proctors—the persons about him suppose that he means to make his Will—he says he has sent for the Proctors to draw up his marriage articles with Myra—Linger is exhausted, and obliged to retire—he falls into a lethargy and is supposed to be dead—when the Proctors arrive, Martin pretends to be Linger—he dictates a Will to them—taking good care not to forget himself and Lucetta—Linger recovers—Saville confesses the trick they had played—Linger acknowledges that his love for Myra was preposterous—and gives orders for her marriage with Saville—this is a tolerable Farce by King, whose acting was the chief support of it—Parsons and Miss Pope likewise acted very well—in the piece as printed, Cauterley's name stands to Saville.

15. Mrs. Baddeley's *bt.* *Cymon*. Merlin = Aikin : —with Lyar. Young Wilding = J. Palmer : Papilion = Baddeley : Sir James Elliot = J. Aikin : Miss Grantham = Mrs. Jeffries.

16. Mrs. King's *bt.* *Merchant of Venice*. Anthonio = Reddish : Bassanio (for that night only) = Holland.

22. *Tempest*, and Lyar.

24. Mrs. Pritchard's *bt.* *Macbeth* = Garrick : *Macduff* = Reddish : *Lady Macbeth* = Mrs. Pritchard, being the last time of her appearing on the stage.

Garrick wrote her farewell address—which began thus—

“ The Curtain dropt—my mimic life is past—  
 “ That scene of sleep and terror was my last.

\* \* \* \* \*

“ I now appear myself—distress’d, dismayed,  
 “ More than in all the characters I’ve play’d ;  
 “ In acted passion tears must *seem* to flow,  
 “ But ‘ *I have that within that pa: seth show.*’ ”

&c. &c. (*Murphy and Victor*)

A fine print of Garrick and Mrs. Pritchard in Macbeth was published in 1776—it was taken from a painting by Zoffany—Mrs. Pritchard has the daggers in her hand—Garrick is dressed in a modern suit of clothes with broad lace on his coat and waistcoat.

27. Aikin’s bt. Not acted 10 years, Theodosius. Varanes = Barry : Theodosius = Reddish : Marcian is omitted : Athanais = Mrs. Dancer : Pulcheria = Mrs. W. Barry.

May 4. Suspicious Husband. Ranger = King :—with Deuce is in him. Col. Tamper = J. Palmer.

5. Barry’s bt. Othello.

6. For bt. of Weston and others. Stratagem. Archer = King.

7. For Johnston Box-book keeper. School for Lovers. Modely = Dodd, 1st time :—with Like Master like Man 3d time.

12. False Delicacy, 18th or 19th time—the success of this play kept sentimental C. in fashion for several years, till Foote by a little piece, called Piety in Pattens, brought that species of composition into disrepute—A play made up of grave and moral sentiments does not deserve the name of Comedy—when the pathetic is properly inter-

woven, it in some degree compensates for the absence of wit and humour, but still a picture of the manners is, for the most part, attended with ridicule—if an author has the art to blend the pathetic and comic in due proportion, they together produce a fine effect, but the pathetic should be subordinate to the gaiety which is essential to true Comedy—the serious and domestic drama, which has neither pathos or humour, is a new-fangled species which deserves no encouragement—but many writers, finding the grave and serious more suited to the mediocrity of their genius—(*Murphy*)—have given us 5 acts of “the purest morals undefiled by “wit,” and called them Comedies.

No plays from May 13 to May 23 on account of the death of the Princess Louisa.

23. Catharine and Petruchio. Catharine = Miss Pope.

26. By particular desire, Suspicious Husband. Ranger = Garrick.

31. For the Theatrical Fund. Hamlet = Garrick. (*Bills from B. M.*)

Dr. Burney's collection had hitherto consisted of the bills cut out of the newspapers—this season has several of the bills regularly printed for the theatre—but all of those marked *r. b.* are from my own collection.

The King of Denmark being in England gave notice of his desire to see some few plays—most of the performers being dispersed in their country engagements, Garrick prevailed on Woodward and Mrs. Bellamy to assist him.

Aug. 18. By particular desire, Suspicious Hus-

band. Ranger = Garrick : Jack Meggot = Woodward : Clarinda = Mrs. Bellamy.

Sep. 8. By particular desire, Provoked Wife. Sir John Brute = Garrick : Lady Brute = Mrs. Stephens : Lady Fanciful = Mrs. Bellamy. (*B. M.*)

Garrick acted Brute 5 times—Kitely 4—Ranger 4—Abel Drugger 3—Benedick 1—Lusignan 2—Archer 5—Hamlet 3—Macbeth 3—Lord Chalkstone 1.

Mrs. Pritchard did not long survive her retirement from the stage ; she died at Bath in the August following, lamented by all that knew her either in her profession, or in private life. (*Murphy.*)

She acted small parts at first and rose gradually to the top of her profession—when young, her person was genteel and her countenance attractive—her simple, yet expressive manner, her unembarrassed deportment, and proper action charmed all spectators—her delivery of dialogue, whether humour, wit, or sprightliness, was never surpassed, nor perhaps equalled—she had an uncommon method of pleasing the ear, she uttered her words, as the great poet advises the actor, smoothly and trippingly from the tongue ; and however voluble in enunciation her part might require her to be, yet by her exact articulation, not a syllable was lost—her chief excellence lay in such parts as Rosalind—Mrs. Sullen—Lady Brute—Estifania—Clarinda—Beatrice—Berinthia, &c.—in all such characters as are thrown into situations of intrigue, gaiety and mirth, with diversity of humour, wit and pleasantry, she was inimitably charming—in Lady Townly and Lady Betty Modish she conceived accurately and acted pleasantly and with ap-

plause ; but neither her person, nor manner were sufficiently elegant and graceful (latterly at least) for the high-bred woman of fashion—tho' she could do nothing ill, yet there always seemed a restraint upon her genius, when she appeared in such parts as *Clarissa* in the *Confederacy* and *Lady Dainty* ; in them she only showed her great knowledge in her business ; but in characters of unaffected nature, her genius shone with the greatest splendour—among other accomplishments, she was famous for scolds and viragos—her *Termagant* in the *Squire of Alsatia*—*Dol Common*—and especially *Mrs. Oakly*, were finished pictures of female violence—notwithstanding the fullness of her person, and her advanced age, the town was charmed to the last with her *Millamant*—her easy manner of speaking and action supplied the want of an elegant form, and a youthful countenance—Tho' she was always deservedly applauded in *Tragedy*, and performed many principal characters with great reputation, yet her merit there was not equal to what it was in *Comedy*—she was however eminent in parts which required force of expression and dignity of figure—to *Merope*—*Creusa*—and particularly *Queen Katharine*, she gave importance by her action, as well as speaking—*Churchill* speaks in high terms of her *Zara* (*M. B.*)—she was excellent in the *Queen in Hamlet*—her attention to all the less, and seemingly unimportant business of the part, was so exact, that this was esteemed one of her best characters, and after she left the stage, her loss was not regretted more in any character than this—the universal applause she received in the closet scene was thought by her a sufficient recompense, for going

through the rest of the character—her few defects in Tragedy proceeded from a too loud and profuse expression of grief, and want of grace in her manner—Garrick told Wilkinson that she was apt to blubber her grief; and in no part more remarkably, than in the last scene of Volumnia in Coriolanus. (*Davies chiefly.*)

Besides the print of Mrs. Pritchard in Lady Macbeth, there is another of her in Hermione in the Winter's Tale—it was engraved from a painting by Pine, and published in 1765—she seems to have had rather strong and expressive than pleasing features.

*Mrs. Pritchard's characters.*

Bartholemew Fair 1733. Loveit in Cure for Coquetousness, or the Cheats of Scapin.

Hay. 1733-1734. Nell in Devil to Pay—Dorcas in Mock Doctor—Phillis (the Country Lass) in Livery Rake—Ophelia—Edging—Cleora in Opera of Operas—\*Shepherdess in the Festival—Lappet—Phædra in Amphitryon—Hob's Mother in Flora—Sylvia in Double Gallant—Peasant Woman in Burgomaster Tricked—\*Belina in Mother in law.

D. L. 1734. Mrs. Fainall.

1734-1735. Silvia in Old Batchelor—Lady Loverule—Isabella in Conscious Lovers—Columbine's Maid in Columbine Courtezan—\*Hortensia in Junius Brutus—\*Cleora in Christian Hero—\*English Lady in Plot—Julia in Fatal Marriage—Lady Fidget in Country Wife—\*Flora in Cure for a Scold—Patch—\*Dorothea in Man of Taste—Florinda in Rover—

\*Lady Loverule in Merry Cobler—Lady Wou'dbe in Volpone—\*Eugenia in Trick for Trick—Lucy in London Merchant.

Hay. in Summer of 1735. Beatrice in Anatomist—\*Combrush in Honest Yorkshireman—Lady Townly.

D. L. 1735-1736. \*Selima in Zara—\*Mrs. Free-love in Connoisseur.

1736-1737. Aurelia in Wife's Relief—\*Peggy in Miller of Mansfield—\*Delia in Universal Passion—Damaris in Amorous Widow.

1737-1738. Mrs. Flareit in Love's last Shift—Lucy Lockit—Lady Haughty in Silent Woman—Dol Common—Mrs. Termagant in Squire of Alsatia—Pert in Man of the Mode—Mrs. Foresight—Berinthia in Relapse—Araminta in Old Batchelor—Ruth in Committee—Lady Anne—Angelina in Love makes a Man.

1738-1739. Belinda in O. B.—Fainlove in Tender Husband—Juletta in Pilgrim—Clarinda in Double Gallant—Duchess of York in Richard the 3d—Mrs. Conquest in Lady's last Stake.

1739-1740. Angelica in Love for Love—Corinna in Match in Newgate—Araminta in Confederacy—Lady Macduff—Anne Bullen—Leonora in Libertine—Melissa in Shadwell's Timon of Athens—Indiana—\*Lady Smart in Polite Conversation—Damaris in Amorous Widow—Hypolita.

1740-1741. Mrs. Sullen—Desdemona—Monimia—Bertha in Royal Merchant—Cordelia in Fond Husband—Rosalind—Viola in Twelfth Night—Nerissa in Merchant of Venice.

C. G. 1741-1742. Lady No (Arabella) in London Cuckolds—Phillis in Conscious Lovers—Country

Wife—Sylvia in R. O.—Lady Sadlife—Paulina in Winter's Tale—Mrs. Marwood—Charlot Weldon in Oroonoko—Mrs. Clerimont in Tender Husband—Nottingham in Essex—Queen in Hamlet—Elvira in Spanish Fryar—Lady Touchwood—Mrs. Frail—Amanda in Love's last Shift—Doris in Æsop.

D. L. 1742-1743. Amanda in Relapse—Margarita in Rule a Wife—Elvira in Love makes a Man—\*Clarinda in Wedding Day—Jane Shore—Belvidera—Kitty Pry in Lying Valet.

C. G. 1743-1744. Not engaged till Jan.—Isabella in M. for M.—Queen Katharine—Eudocia in Siege of Damascus—Calista—Andromache—Lady in Comus—Abra-Mulé in ditto—Almeyda in Don Sebastian—Lady Macbeth.

1744-1745. Queen in Richard 3d—Portia in Julius Cæsar—Arpasia—Lætitia in Old Batchelor—Leonora in Revenge—Evadne in Maid's Tragedy—Rutland—Lady Easy—\*Constance in Papal Tyranny—Mariamne in ditto—Silent Woman—Evandra in Shadwell's Timon of Athens.

1745-1746. Lady Brute—Maria in Nonjuror—Antramont in Massacre of Paris—Lady Charlot in Funeral—Flippanta in Confederacy—Aurelia in Twin Rivals—Leonora in Sir Courtly Nice—Mrs. Ford—Mrs. Loveit in Man of the Mode—Portia in Merchant of Venice—Beatrice in Much ado—Helena in All's well—Imogen—Sakia in Liberty Asserted—Anne Lovely.

1746-1747. Marcia in Cato—\*Tag in Miss in her Teens—\*Clarinda in S. H.—Hermione in D. M.

D. L. 1747-1748. Lady Lurewell—she was advertised to act George Barnwell for her husband's



bt., but the play was changed—Eroclea in *Lover's Melancholy*.

1748-1749. *Clarissa* in *Confederacy*—*Louisa* in *Love makes a Man*—*Æmilia* in *Othello*—*Lady Allworth* in *New way to pay old Debts*—*Lady Brumpton*—*Rosetta* in *Foundling*—\**Irene* in ditto—\**Me-ropé*.

1749-1750. *Milwood*—*Mrs. Goodvile* in *Friendship in Fashion*—\**Horatia* in *Roman Father*—*Isabella* in *Fatal Marriage*—*Lady Betty Modish*—*Cleopatra* in *All for Love*.

1750-1751. *Millamant*—*Zara* in *M. B.*—*Lady Dainty*—\**Aurora* in *Gil Blas*.

1751-1752. *Phædra* in ditto—\**Orphisa* in *Eugenia*—*Florimel* in *Comical Lovers*.

1752-1753. \**Mrs. Beverley*.

1753-1754. \**Boadicea* in ditto—\**Catharine* in *Catharine and Petruchio*—\**Creusa* in ditto.

1754-1755. *Lady Truman* in *Drummer*—*Volumnia*—*Leonora* in *Mistake*—\**Dorcas* in *Schemers*.

1755-1756. *Queen Elizabeth* in *Jones' Essex*—*Hermione* in *Winter's Tale*—*Countess of Rousillon*—*Lady Gentle* in *Lady's last Stake*—*Estifania*.

1756-1757. *Lady Capulet*—*Lady Wealthy* in *Gamester*.

1757-1758. \**Agesistrata* in *Agis*.

1758-1759. In *Æsop*—probably *Hortensia*—*Ambitious Stepmother*.

1759-1760. *Lady Outside* in *Woman's a Riddle*—\**Constantia* in *Desert Island*—probably *Mrs. Lovemore*.

1760-1761. *Queen Elizabeth* in *Brooke's Essex*—\**Mrs. Oakly*.

- 1761-1762. \*Hecuba in ditto.  
 1762-1763. \*Queen in Elvira—\*Lady Medway  
 in Discovery.  
 1763-1764. \*Mrs. Etherdown in Dupe—Roxana.  
 1764-1765. No new character.  
 1765-1766. In Irish Hospitality—\*Dame Ursula  
 in Falstaff's Wedding.  
 1766-1767. No new character.  
 1767-1768. \*Mrs. Mildmay in Widowed Wife.

\* *Originally.*

Palmer died May 23, aged 40—Wilkes in 1759 says —“Palmer's agreeable person bespeaks our approbation almost at first sight: his merit in several parts of Comedy confirms it, particularly in True-wit, Colonel Briton,” &c.—the Dramatic Censor observes—“he was much respected in Capt. Plume, and indeed for the drunken scene he deserved extensive applause, but had in all the rest too great a trait of the Coxcomb, which was so natural to him in private life, he could hardly ever shake it off on the stage”—Churchill says—

“Embox'd the Ladies must have something smart,  
 “Palmer! Oh! Palmer tops the janty part.”

*Palmer's characters—selection only.*

D. L. 1748-1749. Townly in London Cuckolds  
 —Gratiano—Horner in Country Wife—Cassio.

1749-1750. Sir George Airy—Edmund in Lear—Ramilie in Miser—Myrtle—Lord Morelove—Worthy in Relapse.

1750-1751. Orlando—Heartfree—Scandal—Pedro in Pilgrim—Capt. Plume—Axalla—Mirabell in Way of the World—Younger Worthy in Love's last Shift—Aimwell—\*Don Felix in Gil Blas—Young Mirabel—Frankly in S. H.—Horatio in Hamlet—Richmond.

1751-1752. Claudio in Much ado—Blandford in Oroonoko—Rhodophil in Comical Lovers.

1752-1753. Truewit in Silent Woman—Antonio in Don Sebastian—Dick in Confederacy—Heartly in Nonjuror.

1753-1754. Bellmour in O. B.—Young Bellair in Man of the Mode—Frankly in Refusal.

1754-1755. Don Frederick in Chances—Lorenzo in Mistake—\*Plotwell in Schemers—Banquo.

1755-1756. Face in Alchemist—Lord Wronglove in Lady's last Stake—Capt. Brazen.

1756-1757. Young Valere in Gamester—Careless in Double Dealer—Col. Briton—Osrick—Mercury in Amphitryon—\*Brush in Reprisal—Lorenzo in Spanish Fryar.

1757-1758. Bertram in All's well—\*Hazard in Gamesters altered—Prince of Wales in Henry 4th part 2d

1758-1759. Trappolin—Mercutio—Younger Wou'dbe in Twin Rivals—Copper Captain—Wellborn in New way to pay old Debts.

1759-1760. \*Duke's Servant in High Life—Courtwell in Woman's a Riddle—\*Sir Brilliant Fashion—Capt. Clerimont in T. H.—Prince of Wales in Henry 4th part 1st.

1760-1761. Careless in Committee—\*Charles in Jealous Wife.

1761-1762. \*Modely in School for Lovers—Col. Feignwell in Bold Stroke for a Wife.

1763-1764. Reynard in Tunbridge Walks.

1764-1765. Archer — Col. Tamper — Young Clackit in Guardian.

1765-1766. Young Belmont in Foundling—Freeman in Plain Dealer—\*Brush in C. M.

1766-1767. \*Harcourt in Country Girl.

1767-1768. \*Frank in Absent Man.

• *Originally.*

Mrs. Palmer left the stage at the close of this season—she was rather low, but her figure was extremely elegant, and her deportment particularly genteel—there was great softness, good sense and feeling displayed in her Juliet—she was never equal to great undertakings, but she made such parts as Fanny in the Clandestine Marriage pleasingly respectable. (*Wilkes and Dram. Censor.*)

*Mrs. Palmer's characters—selection only.*

D. L. 1756-1757 as Miss Pritchard — Juliet — Lady Betty Modish—Marcia in Cato—Monimia,

1757-1758. Miranda in Tempest—Beatrice in

**Much ado—Horatia in Roman Father—Perdita in Winter's Tale.**

1758-1759. \***Harriet in Guardian — Lady in Comus—Sigismunda.**

1759-1760. **Lady Charlot in Funeral—Angelica in Love for Love—Lady Percy—Lady Gentle in Lady's last Stake.**

1760-1761. \***Harriet in Jealous Wife — Mrs. Sullen—(as Mrs. Palmer)—Zara in ditto—Almeria in M. B.**

1762-1763. **Imoinda — Helena in All's well — \*Miss Richly in Discovery.**

1763-1764. **Statira—Fidelia in Foundling— Alicia in Jane Shore—Lady Townly—Imogen.**

1764-1765. **Indiana—Lady Restless — Cælia in School for Lovers—Miranda in B. B.**

1765-1766. **Palmira in Mahomet—\*Fanny Sterling—Narcissa in Love's last Shift.**

1766-1767. \***Alithea in Country Girl — Mrs. Strickland—\*Lady Elizabeth Gray in Earl of Warwick—\*Amelia in English Merchant—Lady Anne in Richard 3d.**

1767-1768. **Rutland—\*Sophia in Widowed Wife —Mrs. Lovemore.**

\* *Originally.*

## C. G. 1767-1768.

Beard had been Manager from the time of Rich's death ; as the latter had supported the theatre by his Pantomimes, so the former supported it by his musical pieces—he had had 4 very prosperous seasons, the 5th began to abate—that hint, and the deafness with which he was troubled to a mortifying degree for a musical performer, occasioned the sale of the Patent—such is Victor's account—Harris says, the Patents, &c. were sold pursuant to Rich's Will—John Rich died possessed of both the Patents granted by Charles the 2d—Charles Killegrew in a petition to Queen Anne speaks of himself as in possession of his father's Patent—but his heirs afterwards sold it—Rich at one time certainly purchased, of a Gentleman called Clarke, the whole or part of Killegrew's Patent, for the trifling consideration of £100 and a hogshead of claret—this is said on the authority of the late Mrs. Fletcher of Bath, who was Mr. Clarke's granddaughter.

The purchasers of the Patents, &c. in 1767 were Messrs. Harris, Rutherford, Colman, and Powell—it was agreed that the conduct of the stage should be vested in Colman under certain restrictions—Colman's services were to be gratuitous—Garrick told him, that he would find his trouble as acting manager would well deserve £500 a year, and added, that he would give his partners £500 a year, if they would not suffer him to be acting manager—(*Colman*)—Powell was at this time bound in an article to the

managers of D. L. for 3 years under a penalty of £1000, which the law would unquestionably have compelled him to pay, as the damages sustained by his defection were apparent—(*Victor*)—Powell, on the first application to him from Harris and Rutherford, communicated the matter to Lacy, (Garrick being at Bath) who assured him of his best wishes and a continuance of his former friendship.

Sep. 14. (and 15) Not acted 12 years, Rehearsal. Bayes = Shuter : Johnson = Hull : Smith = Clarke : —with Mock Doctor. Gregory = Dunstall : Dorcas = Mrs. Green :—an occasional Prologue was written by Whitehead, and spoken by Powell—

“ For Brentford’s state two Kings could once  
 “ suffice,  
 “ In our’s behold ! *four Kings of Brentford* rise ;  
 “ All smelling to one nosegay’s od’rous savour,  
 “ The balmy nosegay of the—public favour.”

The galleries are promised Pantomimes and the Ladies Operas.

“ Yet shall the nobler bard assert his right,  
 “ Nor Handel rob a Skakspeare of his right.”

16. Venice Preserved. Jaffier = Powell : Pierre = Bensley : Belvidera = Mrs. Bellamy.

17. Every Man in his Humour. Dame Kately = Mrs. Bulkley, late Miss Wilford.

19. Busy Body.

21. Mourning Bride. Zara = Mrs. Ward :—with Love a-la-Mode. Sir Archy = Macklin.

22. Henry 5th = Smith : Fluellin = Shuter : Chorus = Powell :—with Coronation.

23. King John = Powell : Bastard = Smith : Constance = Mrs. Bellamy :—with Coronation—Bensley doubtless acted Hubert, as there is a print of him, Powell and Smith, in Hubert, King John and the Bastard—the print was published in 1771 from a painting by Mortimer—as the likeness of Smith and Bensley is good, it is probable that that of Powell may be so likewise.

25. Romeo and Juliet. Romeo = Powell : Mercutio = Woodward : Juliet = Mrs. Bellamy.

26. Confederacy. Brass = Woodward : Dick = Smith : Moneytrap = Shuter.

No plays from Sept. 28 to Oct. 5.

Oct. 5. English Merchant. Freeport = Shuter : Spatter = Woodward : Sir William Douglas = Powell : Lady Alton = Mrs. Bellamy :—rest omitted.

6. Merchant of Venice. Shylock = Macklin : Antonio = Clarke : Gratiano = Dyer :—with Love a-la-Mode.

16. Jane Shore. Hastings = Powell : Jane Shore = Mrs. Yates, her 1st appearance there : Alicia = Mrs. Bellamy.

19. Orphan. Castalio = Powell : Chamont = Smith : Monimia = Mrs. Bellamy.

22. (and 24) Fair Penitent Sciolto = Powell : Lothario = Smith : Calista = Mrs. Yates.

26. London Merchant. George Barnwell = Powell : Milwood = Mrs. Ward.

29. Distressed Mother. Orestes = Powell : Pyrrhus is omitted : Hermione = Mrs. Yates : Andromache = Mrs. Bellamy.

30. Comus = Smith : Lady Mrs. Bellamy.

31. Jealous Wife. Oakly = Powell, 1st time :



Major Oakly = Yates, his 1st appearance there : Sir Harry Beagle = Woodward : Mrs. Oakly = Mrs. Ward.

Nov. 1-2-3. No bills.

4. Tamerlane, with Lycidas — Victor says this Elegy was set to music as a condolence on the death of the Duke of York—he adds that it was performed the night after his funeral, and that night only.

5. Tamerlane. Bajazet = Powell, 2d time : Tamerlane = Smith, 2d time : Moneses = Bensley : Dervise = Hull : Arpasia = Mrs. La-Roche, her 2d appearance on any stage : Selima = Mrs. Mattocks :—with Midas. *r. b.*

7. Richard 3d = Smith : Queen = Mrs. Ward :—with, never acted, Oxonion in Town. Careless = Woodward : Knowell = Bensley : Rook = Du-Bellamy : Shark = Mahon : Mac Shuffle = Barrington : Postboy = Quick : Lucy = Mrs. Mattocks :—acted several times—Careless and Knowell are two Oxonians who are in the habit of coming up to Town—they had become acquainted with Rook, Shark and Mac Shuffle—Knowell tells Careless that he suspects them to be arrant Sharpers—Careless contends that they are hearty honest fellows—Knowell pretends to join the confederacy against Careless—one part of their plan is to get Careless married to Lucy, whom they had passed on him as a virtuous lady with a large fortune, but who is really a woman of the town—she was in return to give them a bond for £10,000—Knowell causes Lucy to be arrested—he prevails on her to join him in exposing the sharpers—Careless is saved from ruin—Lucy promises to reform—this is a moderate C. in 2 acts by Colman—Macklin was dis-

pleased with Colman for wanting his daughter to play Lucy—his objection was absurd, as Lucy does not speak an exceptionable syllable—and Miss Macklin, from the line of characters which she had acted, must have spoken on the stage many speeches not remarkably decent—Macklin in his letters to Colman is very abusive on some actress, whom he calls Powell's Sultana, a Prostitute, &c. (*Kirkman.*)

9. George Barnwell. George Barnwell = Powell, 2d time : Uncle = Hull : Blunt = Mozeen : Milwood = Mrs. Ward : Maria = Miss Ward : Lucy = Mrs. Green. *r. b.*

10. Provoked Husband. Lord Townly = Powell : Sir Francis = Yates : Lady Townly = Mrs. Yates.

18. Roman Father. Horatius = Powell : Publius = Smith : Tullus Hostilius = Clarke : Horatia = Mrs. Yates :—with Dragon of Wantley. Gaffer Gubbins = Shuter : Margery = Mrs. Pinto.

23. Never acted there, Philaster. Philaster = Powell : King = Clarke : Bellario = Mrs. Yates.

27. Wonder. Don Felix = Powell : Lissardo = Woodward, 1st time for 9 years : Col. Briton = Smith : Gibby = Shuter : Violante = Miss Macklin :—rest omitted.

28. Jane Shore. Shore = Bensley : Gloster = Clarke :—with, never acted there, Irish Fine Lady—Macklin brought out his "True born Irishman" under a new title. Murrough O'Dogherty = Macklin : Count Mushroom = Woodward : Hamilton = Dyer : Fitzmongrel = Dunstall : Major = Morris : Mrs. O'Dogherty = Miss Macklin : Catty Farrell = Mrs. Pitt : Lady Kinnegad = Mrs. Green :—O'Dogherty had married a young lady for love, and had indulged her

in a continual round of fashionable amusements—Count Mushroom is a favourite with the ladies, and particularly with Mrs. O'Dogherty—he bribes her maid, Catty Farrell, to give his love letters to her mistress—she gives them to her master, who carries on a correspondence with Mushroom in his wife's name—Hamilton, Mrs. Dogherty's brother, informs her of the Count's scheme against her—she is surprised, and terrified—she renounces her former errors, and enters into a plan for exposing the Count—the Count comes to O'Dogherty's dressed as a woman—he is thrust into a portmanteau, and carried to a crowded rout in that situation—this Farce had been acted with success in Dublin, but the humour being in a considerable degree local, it did not please at C. G.—Macklin advanced and promised the audience it should not be repeated. (*Kirkman.*)

Dec. 5. Othello = Powell : Iago = Macklin, 1st time for 10 years : Desdemona = Mrs. Yates.

8. Mahomet. Alcanor = Powell : Zaphna = Smith : Mahomet is omitted : Palmira = Mrs. Yates :—with Musical Lady. Old Mask = Yates.

14. Never acted, Royal Merchant—Comic Opera attributed to Hull. Harrol = Mattocks : Clause = Bensley : Wolfort = Gardner : Hubert = Mahon : Hempskirke = Davis : Vandunk = Shuter : Prig and Frighted Boor = Yates : Higgen = Dunstall : Ferret = Quick : Gertrude = Mrs. Mattocks : Jaquelin = Mrs. Pinto :—to turn so good a play as the Beggar's Bush into an Opera was abominable—for what can be more unnatural and absurd than for Hubert in the midst of his animated expostulation with Wolfort in the 1st act, to sing 2 songs?—no great changes are

made—some scenes are omitted and several shortened—the additions are poor—a little is borrowed from the alteration of 1705, but not Prigg's parody—in the Beggar's Bush, when they are about to elect their king, it is agreed that the first comer should be judge, and Clause particularly desires Goswin to come early; here Hubert and Hempkirke are made to enter before Goswin; an alteration certainly for the worse—the name of Goswin is without the shadow of a reason changed to Harrol, and the original conclusion is improperly omitted—acted 7 times—see D. L. June 12 1705, and Dec. 14 1815.

26. Bold Stroke for a Wife.

28. (and 31) Cymbeline. Posthumus = Powell : Jachimo = Smith : Belarius = Clarke : Cloten = Yates : Imogen = Mrs. Yates.

Jan. 1. Merchant of Venice. Portia (first time) = Mrs. Bulkley.

6. Confederacy. Clarissa = Mrs. Lessingham :—with, not acted 10 years, Orpheus and Eurydice.

7. Recruiting Officer. Sylvia = Mrs. Bulkley, 1st time.

9 and 11. Clandestine Marriage. Lord Ogleby = Woodward : Sterling = Yates : Lovewell = Powell : Mrs. Heidelberg = Mrs. Green :—rest omitted.

20. Macbeth = Powell, 1st time : Lady Macbeth = Mrs. Yates, 1st time : 1st Witch = Shuter.

29. Never acted, Good Natur'd Man. Croaker = Shuter : Honeywood = Powell : Lofty = Woodward : Leontine (son to Croaker) = Bensley : Sir William Honeywood = Clarke : Jarvis (servant to Honeywood) = Dunstall : Bailiff = R. Smith : Postboy = Quick : Miss Richland = Mrs. Bulkley : Olivia =

**Mrs. Mattocks : Mrs. Croaker = Mrs. Pitt : Garnet (woman to Olivia) = Mrs. Green :—**Honeywood is good-natured to excess—his generosity to unworthy persons reduces him to pecuniary distress, and his wish to please every body makes him ridiculous—Sir William Honeywood, on his return from Italy, keeps himself a concealed spectator of his nephew's actions—he buys up a debt of Honeywood's, and arrests him for it—Miss Richland rescues him from the arrest, but enjoins her agent to observe the strictest silence—Lofty intimates to Honeywood that he had paid the debt, and desires him in return to promote his suit to Miss Richland—Honeywood is in love with her himself, but had never owned more than a great friendship for her—Croaker had sent his son to France to bring home his sister—he had fallen in love with Olivia, and had passed her on his father for his sister—this part of the plot has a strong resemblance to a part of the Counterfeit Bridegroom—see D. G. 1677—Leontine and Olivia, having reason to believe that the truth would be discovered, determine to set off for Scotland—they are to travel separately—Jarvis is to attend her—she wants money—and, being in an agitation of spirits, makes Garnet write to Leontine, instead of writing to him herself—the letter falls into Croaker's hands—he believes it to be an incendiary letter to extort 20 Guineas from him—this occasions a ludicrous scene at the Inn—at the conclusion, Honeywood becomes sensible of his folly—his uncle is reconciled to him—Miss Richland gives him her hand—Croaker finds that Olivia is a lady of family and fortune, and consents to her union with his son—this C. was written by Gold-

smith—the Editor of the B. D. justly observes that there is hardly any character on the stage, more happily imagined or more highly finished than Croaker.

Goldsmith says in his preface, “when I undertook  
 “to write a Comedy, I confess I was strongly pre-  
 “possessed in favour of the Poets of the last age,  
 “and strove to imitate them — the term *genteel*  
 “*comedy* was then unknown among us, and little  
 “more was desired by an audience than nature and  
 “humour, in whatever walks of life they were most  
 “conspicuous”——but in 1768 the audience was  
 become so sentimental that the excellent scene of  
 the bailiffs was disliked on the first night, and  
 afterwards retrenched—it has since been acted with  
 the success it deserved—see C. G. May 3 1773.

It is to be lamented that Goldsmith did not begin  
 at an earlier period to turn his talents to dramatic com-  
 positions; and much more to be lamented, that after  
 he had begun, his life was so soon cut off—there is  
 something in his prose that to the ear is uncommonly  
 sweet and harmonious; it is clear, simple, and easy  
 to be understood; we never want to read his period  
 twice over, except for the pleasure it bestows;  
 obscurity never calls us back to a repetition of it  
 ——distress drove him upon undertakings, neither  
 congenial with his studies, nor worthy of his talents.  
 (*Cumberland.*)

Feb. 20. King Lear, as altered by Colman. King  
 Lear = Powell : Edgar = Smith : Edmund = Bensley :  
 Kent = Clarke : Gloster = Gibson : Albany = Hull :  
 Burgundy = Lewis : Oswald = Cushing : Cordelia =  
 Mrs. Yates : Gonerill (Goneril) = Mrs. Stephens :  
 Regan = Mrs. Du-Bellamy :—Colman has prefixed to

his play the following advertisement—"The Tragedy  
" of Lear is deservedly celebrated among the Dramas  
" of Shakspeare—there is perhaps no play which  
" keeps the attention so strongly fixed ; which so  
" much agitates our passions, and interests our  
" curiosity—the artful involutions of distinct interests,  
" the striking opposition of contrary characters, the  
" sudden changes of fortune, and the quick succes-  
" sion of events, fill the mind with a perpetual  
" tumult of indignation, pity and hope—there is no  
" scene which does not contribute to the aggravation  
" of the distress or conduct of the action ; and  
" scarce a line which does not conduce to the pro-  
" gress of the scene—so powerful is the current of  
" the poet's imagination, that the mind which once  
" ventures within it, is hurried irresistibly along"—  
Such is the decision of Dr. Johnson on the Lear of  
Shakspeare—Yet Tate, with all this treasure before  
him, considered it as "a heap of jewels unstrung  
" and unpolished"—and resolved "out of zeal for  
" all the remains of Shakspeare" to *new model* the  
story—having formed this resolution, "it was my  
" good fortune (says he) to light on one expedient to  
" rectify what was wanting in the regularity and  
" probability of the tale ; which was to run through  
" the whole, a *love* betwixt Edgar and Cordelia, that  
" never changed word with each other in the Ori-  
" ginal," &c.—now this very expedient of a *love* be-  
twixt Edgar and Cordelia, on which Tate felicitates  
himself, seemed to me to be one of the capital ob-  
jections to his alteration—the distress of the story  
is so far from being heightened by it (as he asserts)  
that it has diffused a languor over all the scenes of

the play from which Lear is absent—and the embraces of Cordelia and the ragged Edgar would have appeared too ridiculous for representation, had they not been mixed and incorporated with some of the finest scenes of Shakspeare. \* \* \* To reconcile the Catastrophe of Tate to the original story was the first grand object which I proposed to myself in this alteration ; thinking it one of the principal duties of my situation, to render every Drama submitted to the public, as consistent and rational an entertainment as possible—in this kind of employment, one person cannot do a great deal ; yet if every Director of the Theatre will endeavour to do a little, the Stage will every day be improved, and become more worthy attention and encouragement—Romeo, Cymbeline, Every Man in his Humour, have long been refined from the dross that hindered them from being current with the Public ; and I have now endeavoured to purge the Tragedy of Lear of the alloy of Tate, which has so long been suffered to debase it—the utter improbability of Gloster's imagining, tho' blind, that he had leaped down Dover Cliff, has been justly censured by Dr. Warton ; and in the representation, it is still more liable to objection than in print ; I have therefore without scruple omitted it—I had once some idea of retaining *the Fool*, but after the most serious consideration I was convinced that such a character in a Tragedy would not be endured on the modern stage.

G. Colman.

It was once in the contemplation of Garrick also to restore the part of the Fool, which he designed



for Woodward, who promised to be very chaste in his colouring, and not to counteract the agonies of Lear—but on more mature deliberation Garrick would not hazard so bold an attempt. (*Davies.*)

The comparative merit of Tate's and Colman's alterations will best appear by a short examination of every scene.

*Act 1st.*

Tate opens with Edmund's Soliloquy—this is not bad—but why make unnecessary changes?—the following short scene with Kent and Gloster, Tate alters much for the worse—next enter Edgar and Cordelia—this is by far the best of the love-scenes, as being the shortest—when Lear enters, Tate makes many little alterations much for the worse—in particular Lear tells Cordelia

————— “ Now, minion, I perceive  
 “ The truth of what has been suggested to us ;  
 “ Thy fondness for the rebel son of Gloster.”

The ensuing scene between Goneril and Regan Tate omits—Colman retains it, as it tends to elucidate what follows—but Edgar and Cordelia are Tate's peculiar care, and after the King's departure we have another love-scene—when Cordelia goes out, Edmund enters and recommends his brother to seek his safety in flight, as their father is mortally offended at him—Edgar however, is so wrapped up in the thoughts of Cordelia, that he hardly hears what the other says to him—the scene between Edmund and Gloster Tate has mangled shamefully—in the grand

scene when Lear returns, Tate has judiciously transposed the Curse to the end—in which he is followed by Colman.

In the original play Gloster says “the King is “ confined to *exhibition*”—Dr. Johnson tells us this means allowance—and in this sense it is still used in the Universities—but the proper signification of it is to be met with, in a note, page 83 of the Amsterdam Edition of Cyprian—it is a law term and means the necessaries of life—“ *exhibere sonat vitæ* “ *necessaria suppeditare* ”——*exhibition* was not become obsolete in 1678—it is twice used in the Man of Newmarket.

*Act 2nd.*

In the short scene between Edgar and Edmund, both Tate and Colman alter a line or two for the worse; and when Gloster comes on, Tate curtails and alters without reason—Tate mutilates the scenes between Kent and Oswald the Steward, whom he politely changes into a Gentleman Usher—when Regan enters she says of Edmund

“ A charming youth and worth my farther  
“ thought ! ”

—next comes Edgar’s Soliloquy — in which Tate inserts—

————— “ How easy now  
“ ’Twere to defeat the malice of my trail,  
“ And leave my griefs on my sword’s reeking  
“ point ;  
“ But Love detains me from Death’s peaceful cell,  
“ Still whispering me Cordelia’s in distress :

\* \* \* \* \*

“ Who knows but the *white* minute yet may come  
 “ When Edgar may do service to Cordelia.”

This is vastly more heroick in Edgar than merely preserving his life in compliance with the first law of nature—in the next scene Kent tells Lear that Regan is within at a Masque—I feel myself infinitely indebted to Tate for this piece of information, as, till I read his play, I used to think that no Dramatic exhibitions or masques were known in England, till many hundred years after the time in which Lear is supposed to have lived—Davies is mistaken in saying that Tate omits “ Age is unnecessary,” &c.—he only mutilates and alters—Tate properly retains—

————— “ Strike her young bones  
 “ You taking airs with lameness !”

as also Lear’s proposition to return to Goneril with 50 Knights—both of which Colman omits—Tate inserts in the fine concluding scene some of his own lines—particularly—

“ Blood ! fire ! here—Leprosies and bluest Plagues!  
 “ Room, room for Hell to belch her horrors up,  
 “ And drench the Circes in a stream of fire ;  
 “ Hark, how th’ Infernals eccho to my rage  
 “ Their whips and snakes !”

*Act 3rd.*

When Lear enters both Tate and Colman make some unnecessary changes, especially Tate—who in the following scenes favours us with a great deal of

his own poetry—first Edmund has a soliloquy—then 2 servants enter and deliver 2 love letters to him from Goneril and Regan—the short scene between Edmund and Gloster, Tate has altered shamefully for the worse—when Gloster is going off, Tate makes Cordelia enter—she solicits his assistance for Lear—which he promises—then she determines to put herself into a disguise, and with her confidante go in search of the King herself—Edmund, overhearing this, resolves to take advantage of her unprotected situation—thus Tate, not content with bringing forward Edmund's intrigue with Regan, which Shakspeare keeps in the back ground, here makes him plan a scheme for ravishing Cordelia—he was determined to prove him “rough and lecherous”—this scheme however Edmund seems totally to forget afterwards—it does not even occur to him, when Cordelia is a prisoner and in his power—but perhaps (as Wycherley says on a similar occasion) he had no more China at that time.

Tate properly consolidates the two scenes between Lear and Edgar, and transposes judiciously enough—but puts in some weak lines of his own—both Tate and Colman change Saint Withold to Swithin; such alterations, tho' of no importance, are wrong, as being unnecessary—Tate makes Edgar distressed at seeing the situation of the King, which is very generous in him, as Lear had in open Court proclaimed him a rebel to his father—then comes Tate's grand scene in which Cordelia is attacked by two Ruffians in the pay of Edmund, and rescued by Edgar—by the bye it seems a little ungallant in Edgar to leave Cordelia afterwards—more particu-

larly as his sole motive for preserving his own life was for the sake of being of service to her.

“ And Angels visit my Cordelia’s dreams.”

—this is improper as the characters are Heathens—the impropriety however is such as Shakspeare is frequently guilty of—and once in this play—

“ What did my father’s *Godson* seek your life ?”

—this Tate omits—Colman retains it—when the scene changes to Gloster’s Castle, Shakspeare sends Edmund off the stage in attendance on Goneril and with a message to Albany—Tate on the contrary makes *Regan* say to him aside—

The Grotto, Sir, within the lower grove  
Has privacy to suit a mourner’s thought.  
*Edmund*—And there I may expect a comforter,  
Ha, Madam ?  
*Regan*—What may happen, Sir, I know not,  
But ’twas a friend’s advice.

When Gloster’s eyes are put out, *Regan* says

— Read, and save the Cambrian Prince a labour ;  
If thy eyes fail thee, call for Spectacles.

Gloster concludes the act with a long Soliloquy by Tate.

*Act 4th.*

’Tate opens with a Grotto, in which Edmund and

Regan are said to be "amorously seated, listening "to Music"—he drops Goneril's note, which Regan finds—in the next scene when Gloster enters led by an old man, Tate alters and adds without reason—then enter Kent and Cordelia—in this scene some few lines only are Shakspeare's, and they are taken from another place—the rest of the scene is contemptible to the last degree—the scene in Albany's Palace Tate mutilates shamefully—the scene between Kent and a Gentleman, Tate omits and Colman retains—the scene between Cordelia and the Physician, Tate omits—Colman retains it with the addition of some unimportant lines by Tate from act 3rd—Edgar and Gloster enter—and then Lear mad—this scene in both alterations differs but little from the original—Tate and Colman both omit the most essential part of Oswald's dying speech—absurdly—as if he had said nothing about the letters, it would hardly have occurred to Edgar to search his pockets—the scene between Cordelia, the Physician, and Lear, Tate adulterates with several lines of his own which Colman retains—Tate ends the act as in Shakspeare—Colman opens the 5th act with this scene.

*Act 5th.*

This act is materially altered from the Original—Tate makes Goneril tell us of her design to poison Regan—he alters Edmund's Soliloquy and adds to it—he also furnishes Gloster with a Soliloquy of 16 lines; part of which Colman retains—when Lear and Cordelia are brought in prisoners, Tate transposes what they should say to another place—Edgar enters disguised and challenges Edmund—in this

particular and in the following scene between Lear, Kent and Cordelia, Colman copies Tate—Albany, &c. enter—then Edgar comes on armed and fights with Edmund—here Tate makes considerable additions—when Edmund is dying, Goneril and Regan pull caps for him, and he consoles himself in his last moments with his success in love—

“ Who wou’d not choose, like me to yield his breath  
 “ T’have rival Queens contend for him in death?”

Colman retains some of Tate’s lines in this scene, but rejects by far the greater part—both Tate and Colman mutilate Shakspeare sadly in this scene—Lear is next discovered asleep with his head on Cordelia’s lap— a Captain and Officers enter (four at least in number) with a view to murder them—Lear, tho’ turned of fourscore, snatches a partisan, and strikes down 2 of them, the rest turn upon him—Edgar and Albany enter—then Kent, and lastly Gloster—and they are all as happy and jolly as heart could wish, instead of Shakspeare’s Tragical Catastrophe— Colman follows Tate in a considerable degree, but Lear of course does not give Cordelia to Edgar—Tate, having altered the last part of the play so materially, was obliged to new write it ; which he has done in a style as unlike Shakspeare as possible—he has however retained as much of the original as his plan would admit of.

Thus it appears that Tate considered himself as authorized not only to omit, alter and mutilate the text at pleasure, but also to change the plot and insert as much of his own poetry, as he liked—he has properly omitted the character of the Fool, and he

sometimes transposes with effect—in other respects his alteration is an execrable one—his additions are contemptible, and his happy Catastrophe injudicious.

The delicate nerves of Dr. Johnson were so shocked at Lear's bringing in Cordelia dead in his arms, that he doubts whether he ever endured to read the last scenes of this play a second time, till he undertook to revise them as an Editor—he inclines to the happy Catastrophe and says that in this case the public has decided—to this Steevens replies, that he should rather have said, that the Managers of the Theatres Royal have decided, and that the public has been obliged to acquiesce in their decision—the altered play has the upper Gallery on its side; the original drama was patronized by Addison.

*Victrix causa Diis placuit, sed victa Catoni.*

If a happy Catastrophe were indispensably necessary, it might have been brought about without the gross absurdity of making “a poor, infirm, and “weak old man” disarm one ruffian and strike down two—Edmund's revocation of his order for the death of Lear and Cordelia might have come in time, instead of being too late—and Lear might have “killed the slave that was just going to hang her.”

Colman's object was to *restore Shakspeare\**—and this he has done in the first 4 acts, which he has

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\* Murphy says, “Colman, with an unhallowed hand, defaced “the Tragedy of King Lear”—if Murphy had taken the trouble to look into Colman's alteration, he would not have made this silly remark.



altered very judiciously—only he has omitted some few lines of the original, that should have been retained ; and retained some few of Tate's, that should have been omitted—of his 5th act the less is said the more it will be to his credit.

The Dramatic Censor, in 1770, wishes some able critic, Mr. Garrick for instance, would undertake a 3d alteration—Garrick on Oct. 28 1756 brought forward King Lear with restorations—his alteration of this Tragedy probably did not differ materially from King Lear as printed by Bell in 1773 or 1774 from the Prompt-book of D. L.—let us briefly examine what this able critic has done—a great deal of Tate's own stuff is omitted—many of the scenes that Tate had altered for the worse, are restored as by Colman—but the love scenes (all but one) are studiously retained—as also Edmund's design on Cordelia—and her being rescued by Edgar—her supplication to Gloster in the 3d act—and the scene in the 4th between Kent, Gloster, Edgar and Cordelia—the mention of the Duke of Cambray (whom Shakspeare never dreamt of) is omitted in one scene and retained in another—Edmund's Soliloquy, with the 2 Servants and the 2 letters, is omitted, but Regan's assignation in the grotto is retained—Gloster leaps from the cliff as in the original—Oswald's dying speech is properly restored—Gloster's 2 Soliloquies are retained—in act 5th Tate is chiefly followed—but when Edgar and Edmund fight, the scene differs but little from Colman's.

That Colman's alteration was not successful ; and that the love scenes still retain their place on the stage, is not wonderful—*non tam bene cum rebus humanis*

*agitur, ut meliora pluribus placeant*—many frequenters of the theatre cannot distinguish between Tate and Shakspeare, even Managers do not always discriminate ; and it may be questioned, whether the generality of Performers would not prefer acting Edgar and Cordelia as altered by Tate than as written by Shakspeare ; tho' certainly an actor can hardly be condemned to pronounce more insipid lines than those of Tate.

Most of the plays, that have been materially altered from Shakspeare, have sunk into the contempt they deserve—but when we go to the theatre to see Lear and Richard, we are still cursed with the abominable trash of the two poets laureat, who with very slender abilities for writing Tragedy (as their own plays abundantly prove) have presumed to mangle “the God of our Idolatry”—Shakspeare in the Epilogue to Sir Walter Raleigh says—

————— “ To stab my fame,  
 “ Should be a sin this learned generous age  
 “ Ought to revenge upon the *guilty stage*.”

Injured Love 1707 is said in the titlepage to be written by N. Tate, *Author* of the Tragedy called King Lear.

For Kemble's alteration of King Lear see C. G. Feb. 27 1809.

Feb. 25. Never acted, Lionel and Clarissa. Lionel = Mattocks : Col. Oldboy = Shuter : Jessamy = Dyer : Jenkins = Dunstall : Harman = Mahon : Sir John Flowerdale = Gibson : Clarissa = Miss Macklin : Diana = Mrs. Baker : Lady Mary Oldboy = Mrs.

Green : Jenny = Mrs. Mattocks : — (*London Mag.*)  
—acted 12 times—see D. L. Feb. 8 1770.

29. Macklin acted Shylock, and Sir Archy, for his bt.

March 7. Powell's bt. King Lear, and Oxonian.

17. For bt. of Mrs. Yates, Medea. Jason = Powell : Creon = Smith : Medea = Mrs. Yates :—rest omitted.

19. Smith's bt. Cymbeline, and Upholsterer.

21. Shuter's bt. Good-natured Man, 10th time.

24. Mrs. Bellamy's bt. Never acted there, Way to keep him. Lovemore = Smith : Sir Bashful Constant = Yates : Sir Brilliant Fashion = Woodward : Widow Bellmour = Miss Macklin : Mrs. Lovemore = Mrs. Bellamy : Muslin = Mrs. Green : — with Catharine and Petruchio.

26. For bt. of Yates. Jane Shore, with, never acted there, Edgar and Emmeline. Edgar = Gentleman : Florimond = Yates : Emmeline = Mrs. Yates.

April 5. For bt. of Mrs. Mattocks. Macbeth, and Citizen.

6. Miss Macklin's bt. Merchant of Venice, and Love a-la-Mode.

8. For bt. of Mattocks. Maid of the Mill.

9. Cymbeline. Imogen = Mrs. Bulkley.

12. Dyer's bt. Merchant of Venice, with Amelia, altered from the Summer's Tale—see C. G. Dec. 6 1765.

13. Mrs. Ward's bt. All for Love. Antony = Smith : Ventidius = Gibson : Dolabella = Clarke : Cleopatra = Mrs. Yates : Octavia = Mrs. Ward :—with, never acted there, Country Wife. Pinchwife = Clarke : Sparkish = Dyer : Margery = Miss Ward.

19. Dunstall's bt. Love in a Village.

20. Mrs. Lessingham's bt. Not acted 4 years, Coriolanus. Coriolanus = Smith : Menenius = Shuter : Veturia = Mrs. Bellamy :—rest omitted—with Love a-la-Mode.

25. Bensley's bt. Hamlet = Powell, 1st time : Ghost = Bensley : King = Gibson : Polonius = Shuter : Queen (for that night only) = Mrs. Yates : Ophelia = Miss Macklin.

26. Distressed Mother. Pyrrhus = Hull, 1st time.

29. Hull's bt. Romeo and Juliet, with, not acted 8 years, Virgin Unmasked. Coupee = Shuter.

May 4. Mahomet, and Country Wife.

9. Cymbeline, and Amelia, 3d time.

10. Zara. Lusignan = Powell : Osman = Smith : Zara = Mrs. Squibb, her 1st appearance.

11. She wou'd and She wou'd not.

No plays from May 12 or 13 to 23.

27. Inconstant.

June 2. Confederacy. Flippanta = Mrs. Green.

4. Cymbeline, with an occasional Prologue by Powell. (*Bills from B.M.*)

The Cottagers was published in 1768 as acted at C. G.—William = Mattocks : Hearty = Shuter : Sir Charles = Perry : Dame Hearty = Mrs. Thompson : Nanny = Mrs. Pinto :—this musical Entertainment was brought out at C. G. Nov. 12 1779, with alterations, as William and Nanny.

Violent disputes soon arose between the 4 Patentees—on Jan. 27 Colman advertised that a state of the differences between the Proprietors of C. G. would speedily be published—this determined Harris and Rutherford to get the start of him by printing

their narrative immediately—to this Colman replied in a pamphlet dated Feb. 10—Harris, about the latter end of July, printed a letter from himself to Colman—and Colman published a 2d pamphlet; entitled “T. Harris dissected”—this is dated Aug. 16.

From a comparison of these pamphlets it appears, that Harris and Rutherford having entered into a treaty with Rich's Executors for the purchase of the Patents, &c., judged it expedient to join with them some person of abilities and experience in theatrical affairs—for this purpose they selected Powell—Powell declared that unless Colman, with whom he was intimate, were included in the treaty, he should decline the proposal—to this Harris and Rutherford at first demurred—but on the 14th of May 1767 an Agreement was signed, by which it was stipulated

1st that Colman should have the power of engaging and dismissing performers of all kinds—of receiving or rejecting such new pieces as should be offered—of casting the plays—of appointing what plays, farces, entertainments and other exhibitions should be performed—and of conducting all such things as are generally understood to be comprehended in the dramatic and theatrical province.

2ndly that Harris and Rutherford should attend to the comptrollement of the accounts and treasury.

3dly that Colman should at all times communicate to Harris and Rutherford the measures he intended to pursue; and in case they should at any time signify their disapprobation thereof in writing to Colman, the measures so disapproved of should not be carried into execution.

This agreement is an important document, on

which the merits of the controversy essentially depend.

On July 1st the purchase of the Patents, &c., was completed for sixty thousand pounds—Powell went to Bristol—Harris and Rutherford set off for a tour of pleasure—Colman passed 6 or 7 weeks in unwearied attention to the business of the theatre—he engaged Macklin and accepted Goldsmith's Comedy without consulting Harris and Rutherford, as he knew not where to direct to them; on their return they approved of these measures; but received Colman in the coldest manner—it does not appear from either of the narratives what occasioned this change of behaviour—but it appears beyond a doubt that Harris' partiality to Mrs. Lessingham was the foundation of the subsequent disputes—Harris in May had expressed his desire that Mrs. Lessingham might be engaged at C. G., at the same time requesting Colman *not to be alarmed* on her account, as he did not wish to have her considered with more partiality than any other performer, either with regard to parts or salary; Colman very readily acquiesced in receiving her, and even declared a propensity to show her any reasonable partiality, which he did not doubt was all would be required.

Soon after the opening of the theatre, Harris desired that Mrs. Lessingham might act Imogen instead of Miss Ward, to whom the part had been allotted in the cast book; Colman said that as a friend to Mrs. Lessingham, he would advise her never to play a line of Tragedy; but the matter at that time produced no contention—on Sep. 18 Mrs. Lessingham returned the part of Nerissa to the Prompter with an

insolent letter—Harris defended the letter, and Colman spoke his thoughts of Mrs. Lessingham and her letter very freely—Harris very highly resented this; and having sent for the cast book, with the concurrence of Rutherford, he expunged such parts as he judged improper for Mrs. Lessingham, and allotted to her eleven parts, which were to be inserted in the cast book—Colman objected to this measure as a plain breach of the Agreement; however he acquiesced—and Mrs. Lessingham, sorely against his judgment in many instances, was allowed the characters in question—Mrs. Lessingham was only a second, or rather a third rate actress—nothing but private reasons, unconnected with the theatre, could have influenced Harris to support her in the way he did—on Oct. 12 Mrs. Yates was engaged—tho' Colman had, previously to her engagement, consented that Mrs. Lessingham should play Imogen, yet he did not suppose that Harris and Rutherford would be so blind to their own interests, or that Mrs. Lessingham would entertain such an overweening opinion of her own abilities, as to think of her entering into a direct competition with Mrs. Yates, but on Oct. 29 they roundly insisted on Mrs. Lessingham's retaining the character; Colman as roundly refused—Harris and Rutherford applied to Mrs. Yates to give up the part which she would not consent to do—after much altercation, it was agreed that Cymbeline should be laid aside for the present—it was however performed Dec. 28 by his Majesty's command, and announced for Dec. 31—to this Harris and Rutherford on the 30th of Dec. positively and formally objected—Colman offered to print their interdiction as a reason

to the public for not performing any play, but refused to give out any other play—Powell gave out *Cymbeline* for Dec. 31, and sent the bills to the printer himself—on this occasion all the parties seem to have been in the wrong—as *Cymbeline* had been gotten up at considerable expense,\* and as there was a great demand for places, it was unreasonable in Harris and Rutherford to object to a second representation of it—on the other hand, as the play had been a bone of contention, Colman and Powell should not have persisted in performing it, Harris and Rutherford having by the Agreement clearly a negative authority—Open hostilities were now commenced; the acrimony, with which they were carried on, was equally to the discredit of Harris and Colman; Rutherford, tho' he joined Harris in his violent measures, had not the same personal enmity to Colman—several attempts were made towards a reconciliation, but they all failed—matters instead of growing better grew worse—Colman became tenacious of his authority, and vowed he would not part with a jot of it—he seems to have treated the opinions of Harris and Rutherford with contempt—their opposition was sometimes frivolous and sometimes vexatious.

The theatre was closed on the 4th of June—on the 13th Harris and Rutherford found the doors of the theatre barred and bolted—they sent to Colman for the keys, who said they might go into the theatre

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\* Among other things, a scene had been expressly painted to represent *Imogen's* chamber—this scene continued in use till the theatre was burnt in 1808.



through Powell's house, which communicated with it—Harris says Colman had turned the theatre into a fortification—Colman's plea for this extraordinary proceeding was, that he had reason to suspect they meant to possess themselves of the theatre by *force*.

June 17 Harris demanded admittance for himself and Rutherford at the door of Sarjant the house-keeper of the theatre, who answered, they could only be admitted through Powell's house—Harris then came to the door in Hart Street where Rutherford was waiting for him with some stout fellows, whom they had hired, and whom they ordered to break open a window with iron crows, &c.—this being effected, they carried away so much of the wardrobe, as they imagined would make the remaining part useless, together with the music, prompt-books, &c.—of all which they took an exact inventory, and promised to return the things, when an accommodation should take place—they turned out the persons whom Colman had placed in the theatre, and left a guard of their own to secure the premises—Colman, after having taken legal advice, applied to a magistrate for Westminster, who on July the 9th issued his precept to the Sheriff to reinstate Sarjant in the possession of the theatre—which was done—Colman says that every door and drawer, which might be supposed to contain any property of value, had been broken open—that some of the most valuable of the clothes, which had not been carried away, were thrown together, like foul linen—and that a cabinet containing his private letters had been rifled, and the letters read.

Rutherford was gone abroad before Harris pub-

lished his 2d pamphlet ; Colman says that he authorized a person of known character and reputation in his profession (probably Woodward with whom he was intimate) to sell his share in the theatre—it was afterwards sold to Dagg and Leake, who were equally displeased with Colman. (*Town and Country Mag.*)

Colman concludes his 2d pamphlet by pledging himself to the public, that whenever Harris and Rutherford should put the dispute into Chancery, he and Powell will do every thing in their power to bring the suit to a speedy issue.

On July 23 1770 was ended at Lincoln's Inn before the Commissioners of the Great Seal the dispute between Harris and Rutherford on one part and Colman and Powell on the other—the Court, after hearing the arguments on both sides, was of opinion, that Colman do continue in the conduct of the theatre as acting manager, subject however to the advice and inspection of the 3 other managers, but not to the controul—as that would be an absurdity. (*B. M.*)

The Manuscript in the British Museum states that in or about Oct. 1771, the differences between the Patentees of C. G. were made up—Harris' quarrelling with Mrs. Lessingham produced this harmony—see the bottom of the bill for Mrs. Lessingham's benefit April 27 1773.

## HAY. 1768.

The *Indiscreet Lover* was acted for the benefit of a hospital about May at the King's Theatre in the Hay.—Traffick is in love with Lucia—Young Reynard dissuades him from matrimony—Traffick is so Indiscreet as to attempt to seduce Lucia—she resents the attempt as it deserves—at the conclusion they are reconciled—Old Reynard has no sense of virtue and vice but as they lead to riches or poverty—he instructs his son to extract gold even out of debauchery itself—Young Reynard's principles are as bad as his father's but, owing to the difference of age, they take a different turn—he had seduced Sally—he keeps Kitty—and marries Fanny—Fanny passes herself on him as the only child of Wealthy—she turns out to be Wealthy's mistress—the marriage is set aside as being performed by a sham parson—this C. was written by Portal—the serious scenes are dull, but Old and Young Reynard are excellent characters.

May 30. (At the little theatre) Never acted, the *Devil upon two Sticks*. Devil = Foote : Dr. Last = Weston : Margaret (sister to Sir Thomas Maxwell) = Mrs. Gardner : Harriet (his daughter) = Miss Edwards, her 1st appearance :—Cradock (see his *Memoirs* vol. 1 p. 31) observed to Foote that he thought Le Sage's *Devil upon two Sticks* was a good subject for stage buffoonery—Foote said, it was, without exception, the most absurd and nonsensical vehicle that could have been devised—he afterwards brought out

this play—Sir Thomas Maxwell, who is the English Consul at Madrid, locks up his daughter to prevent her from marrying Invoice—Invoice gets into the house—they make their escape through a window into the house of a Chymist—Invoice breaks the bottle in which the Devil is confined—the Devil conveys them to England—the rest of the piece consists of a banter upon the professors of physic—the Devil assumes the characters of Dr. Squib; and the President of the College in Warwick Lane—there is little or no plot, but this is amply compensated by the excellence of the dialogue—Dr. Squib is said to be meant for Dr. Brocklesby—and the President for Sir William Brown—Mrs. Macauley is cut up in the 1st act—there is a print of Foote and Weston in the President and Dr. Last from a painting by Zoffany.

Sir William Brown was perpetually saying that he was a member of both Universities—a Gentleman took occasion to observe that he had 2 cows, which calved at the same time, that one calf died, and that he let the other calf suck both the cows—“and pray,” said Sir William, “what was the consequence?”—“a prodigiously great calf indeed, Sir.”

In Act 1st the *Devil* observes to Invoice that men are much beholden to himself and his colleagues for their superlative epithets; and for the measure both of virtues and vices—“as thus: in describing your friends, or your foes, they are *devilish* rich, *devilish* poor, *devilish* ugly, *devilish* handsome; now and then indeed, to vary the mode of conversing, you make a little free with our condition and country,

“ as *hellish* dull, *damn'd* clever, *hellish* cold ; Psha !  
 “ how *damn'd* hot it is.”

*Invoice.* True Sir ; but I consider this as a rhetorical figure, a manner of speaking devis'd and practis'd by dulness, to conceal the lack of ideas, and the want of expressions.

At the conclusion of the piece the Devil recommends Invoice and Harriet to go on the stage, telling them at the same time that he can be of no service to them either at D. L. or C. G.

*Invoice.* No ? I thought, Sir, you told me just now, that the several arts of the Drama were under your direction.

*Devil.* So they were formerly ; but now they are directed by the Genius of Insipidity : he has entered into partnership with the managers of both houses, and they have set up a kind of circulating library, for the vending of dialogue novels—I dare not go near the new house, for the Dæmon of Power, who gave me this lameness, has possessed the pates, and sown discord among the mock monarchs there ; and what one receives the other rejects—and as to the other house, the manager has great merit in himself, with skill to discern and candour to allow it in others ; but I can be of no use in making your bargain, for in that he would be too many for the cunningest Devil amongst us.

*Invoice.* I have heard of a new playhouse in the Haymarket.

*Devil.* What, Foote's ? Oh, that's an eccentric, narrow establishment : however it may do for a *coup d'essai*, and prove no bad foundation for a future engagement.

June 23. Mayor of Garret. Major Sturgeon = Foote : Jerry Sneak = Weston : Sir Jacob Jallap = Sowdon : Matthew Mugg = Bannister : Mrs. Sneak = Mrs. Pitt :—with Stratagem. Archer = Lee : Scrub = Weston : Foigard = Vandermere : Sullen = Bannister : Mrs. Sullen = Lady, 1st appearance : Cherry = Mrs. Gardner. *r. b.*

July 8. Rule a Wife. Leon = Sowdon : Copper Captain = Lee, 1st time : Cacafoغو = Bannister : Duke = J. Aikin : Estifania = Mrs. Gardner, 1st time : Old Woman = Mrs. Pitt :—with, never acted, Statesman Foil'd. Lord Crafty = Sowdon : Worthy = Bannister : Meanwell = Mahoon : Emilia (niece to Lord Crafty) = Miss Edwards : Sally = Miss Groce : —this musical Entertainment is dull—it is attributed to Dossie—Worthy is ruined by supporting Lord Crafty's interest—Lord Crafty evades doing any thing for him—Sally pretends to be Worthy's wife—Lord Crafty is pleased with her beauty, and gets Worthy a place under government on condition of her not being ungrateful—this part of the plot is completely stolen from the Patron, or the Statesman's Opera, which came out at the Hay. in 1729, and which is a much better piece—Lord Crafty is also obliged to consent to the union of Meanwell and Emilia.

The receipts of the Devil upon two Sticks exceeded Foote's most sanguine expectations ; it was said to have produced him between £3000 and £4000—he lodged £1200 at his banker's, besides £500 in cash, which he intended to take over with him to Ireland, where he was engaged for the ensuing winter—but his usual dæmon of extravagance still

haunted him ; for taking Bath in his way to Holyhead he fell in with a nest of gamblers, who, finding him with full pockets and high spirits, availed themselves of their superiour dexterity with considerable success—Mr. Rigby took an opportunity to tell Foote how grossly he was plundered, and further remarked “ that from his careless manner of playing and betting, and his habit of telling stories when he should be minding his game, he must in the long run be ruined, let him play with whom he would”—Foote, who perhaps by this time had partly seen his error, but was too proud to take a lesson in the character of a dupe, very ridiculously and ungratefully resented this friendly advice ; he went on playing, and not only lost the £500 he had about him, but the £1200 at his banker’s ; and thus stripped of his last guinea, was obliged to borrow £100 to carry him to Ireland. (*Cooke.*)

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D. L. 1768-1769.

Sept. 20. Beggar’s Opera. Lucy = Miss Pope.

22. Macbeth. Macbeth = Garrick : Lady Macbeth = Mrs. Barry, late Mrs. Dancer.

23. London Merchant.

24. Clandestine Marriage.

26. Mourning Bride—27. Cymon.

28. Rival Queens. Alexander = Reddish : Statira = Mrs. Barry.

29. Richard 3d = Garrick : Lady Anne = Mrs. W. Barry.

30. Merchant of Venice. Shylock = King : Anthonio = Reddish : Portia = Mrs. Barry.

Oct. 1. School for Lovers. Modely = Jefferson : Cælia = Mrs. Baddeley.

3. Never acted, Padlock. Mungo = Dibdin : Don Diego = Bannister : Leander = Vernon : Leonora = Mrs. Arne : Ursula = Mrs. Dorman :—this is one of the best Musical Entertainments—Victor says it was acted 53 nights to crowded houses—it was written by Bickerstaffe—the plot is taken from a novel by Cervantes, called the Jealous Estremaduran—the conclusion is altered—in the novel, Leonora's husband dies, and she goes into a convent.

4. All in the Wrong—5. Plain Dealer.

6. Suspicious Husband. Ranger = Garrick.

11. By particular desire of the King of Denmark. Zara. Lusignan = Garrick : Osman = Holland : Zara = Mrs. Barry.

13. As you like it.

14. Revenge. Zanga = Holland : Alonzo = Reddish : Leonora = Mrs. Baddeley.

15. Stratagem—see Dec. 1 1767.

18. Conscious Lovers. Young Bevil = Holland.

19. Way to keep him—20. Much ado.

22. Cymbeline. Imogen = Miss Younge, her 1st appearance on any stage.

25. Wonder. Don Felix = Garrick : Lissardo = King : Don Lopez = Baddeley : Violante = Mrs.



Barry : Flora = Mrs. Clive : Isabella = Mrs. W.  
Barry :—rest omitted.

31. Othello — as before— with Lottery. Lord  
Lace = King : Lady Lace = Mrs. Abington.

Nov. 1. Artaxerxes, and Old Maid.

4. Tamerlane. Tamerlane is omitted : Bajazet =  
Barry : Arpasia = Mrs. Barry.

5. Merchant of Venice. Portia = Mrs. Abington,  
1st time.

9. Earl of Warwick = Holland : King Edward =  
Reddish : Margaret of Anjou = Mrs. Hopkins : Lady  
Elizabeth Gray = Mrs. W. Barry.

12-15-29. Douglas—no characters—this play was  
revived for Mrs. Barry ; whose great character was  
Lady Randolph.

17. Never acted, Hypocrite. Dr. Cantwell =  
King : Darnley = Reddish : Col. Lambert = Jeffer-  
son : Seyward = Cautherley : Maw-worm = Weston :  
Sir John Lambert = Packer : Charlotte = Mrs. Abing-  
ton : Lady Lambert = Mrs. W. Barry : Old Lady  
Lambert = Mrs. Bradshaw :—this is a very good  
alteration of the Nonjuror—as Cibber's play was  
become obsolete, owing to the Politics he had mixed  
with it, he is much obliged to Bickerstaffe for bring-  
ing it forward in a modern shape—Bickerstaffe has  
retained all of the Original that he could with pro-  
priety, and what he has added of his own is much to  
his credit—only Dr. Cantwell is too tame when he  
makes his last exit—Cibber manages this better—  
Old Lady Lambert is added from Moliere—Maw-  
worm is entirely a new character, which was  
inimitably acted by Weston—Charlotte (the Maria  
of the Nonjuror,) is the best drawn Coquette and

the most defensible one on the stage—though the part had been excellently well performed by Mrs. Oldfield originally and since her time with great applause and approbation by Mrs. Woffington and Mrs. Pritchard, yet it is impossible to conceive that more gaiety, ease, humour, elegance and grace could have been assumed by any actress than by Mrs. Abington in this part—(*Davies*)—she had acted Maria in Ireland.

It is much to be wished that more persons would follow the example Bickerstaffe has here set them—authors of *moderate* abilities would act wisely, if they would set their wits to work in altering old Plays—by which means they would do themselves more credit than they could by any original production—and they would confer a serious obligation on the admirers of old Tragedies and Comedies; many of which, tho' they contain a vast deal of good writing, superiour in general to modern productions, yet cannot be represented without considerable alterations.

21. Provoked Husband. Lord Townly = Barry : Lady Townly = Mrs. Abington : Miss Jenny = Miss Pope.

24. Jane Shore. Hastings = Barry : Shore = Reddish : Jane Shore = Miss Younge : Alicia = Mrs. Barry.

Dec. 1. Country Girl = Miss Burton, her 1st appearance.

14. Provoked Wife. Sir John Brute] = Garrick : Lady Fanciful = Mrs. Abington : Lady Brute = Mrs. Barry :—perhaps Mrs. W. Barry—on April 2 1770 Mrs. Barry is said to act Lady Brute for the 1st time

—Mrs. Stephens played the character on Oct. 10 1769.

17. Never acted, Zingis. Timur (the son of Zingis) = Holland : Zingis = Aikin : Zemouca (in love with Ovisa) = Reddish : Aunac = Packer : Cubla = Jefferson : Zena = Palmer : Nevian = Bannister : Ovisa (the daughter of Aunac—in love with Timur) = Miss Younge : Mila (the wife of Cubla) = Mrs. Stephens :—with Absent Man. Frank = Palmer :—*r. b.*—Zingis had dethroned Aunac, and usurped the empire of Tartary—he is represented as a man of great abilities and still greater ambition—in the course of the play Aunac is killed—Timur is distracted between his duty to his father, and his love for Ovisa—he at last joins Zemouca, Cubla, &c., in taking up arms against Zingis—Zingis is forced to retire—Zemouca and Timur quarrel—they fight—Zemouca is killed—Timur is mortally wounded—Zingis returns and carries all before him—Ovisa stabs herself—some speeches in this T. are very well written, and the play on the whole cannot fairly be called a bad one—but Dow has been peculiarly unfortunate in his choice of the subject—one feels no interest in the transactions of the Tartars, and one is disgusted at the introduction of so many barbarous names—Zingis was acted 11 or 12 times.

28. Earl of Essex. Essex = Barry : Southampton = Reddish : Rutland = Mrs. Barry.

Jan. 4. Provoked Husband. Lord and Lady Townly = Mr. and Mrs. Barry : Lady Grace = Mrs. W. Barry.

7. Merchant of Venice. Gobbo = Parsons : Portia = Mrs. Abington : Bassanio is omitted in 5 bills.

12. Richard 3d = Garrick : Henry 6th = Reddish, 1st time.

20. Mourning Bride. Osmyn = Barry : Almeria = Mrs. Barry :—with Wit's last Stake.

24. Macbeth = Barry : Macduff = Reddish : Lady Macbeth = Mrs. Barry.

25 and 27. Garrick acted Abel Druggier and Kately.

Feb. 2. Douglas. Lady Randolph = Mrs. Barry.

3. Hamlet = Garrick.

4. Never acted, School for Rakes. Frampton = Reddish : Lord Eustace (son to the Earl of Delville) = Cautherley : Sir William Evans = Holland : Willis (valet to Lord Eustace) = Dodd : Capt. Loyd = King : Col. Evans (son to Sir William) = Palmer : Robert = Baddeley : Mrs. Winifred (sister to Sir William) = Mrs. Clive : Harriet (his daughter) = Mrs. Baddeley :—acted 13 times—Harriet had been privately married to Lord Eustace—without the knowledge of Sir William, but with the entire approbation of Mrs. Winifred—the ceremony had been performed by Langwood, Lord Delville's steward, in the disguise of a parson—Lord Eustace still loves Harriet, but as he has no fortune but what he derives from his father, he is prevailed on to consent to a matrimonial treaty between himself and Lady Anne Mountfort—at the opening of the play, Sir William, Mrs. Winifred and Harriet arrive at Lord Eustace's on a visit—Frampton is by birth a gentleman—he had dissipated his fortune, and become a dependent on Lord Eustace—he has a sincere regard for Lord Eustace, but too much honour not to remonstrate with him firmly on

the baseness of his conduct to Harriet—Langwood is represented as dying, and as wishing to unburthen his conscience by asking Harriet's forgiveness—Lord Eustace is very anxious to prevent any letter which Langwood might write, from reaching the hands of Harriet, or any of her family—Willis intercepts a letter from Langwood to Mrs. Winifred—Frampton points out to Lord Eustace in a strong light the meanness of opening a letter directed to another person—Lord Eustace does not open the letter—and Frampton consents that the delivery of the letter should be delayed for some few days—Frampton gives back the letter to Willis—a circumstance grossly improbable—as he knows Willis to be one of the last persons in the world to whom such a letter could be confided with safety—Willis opens the letter—and unintentionally acknowledges the contents of it to Sir William—Sir William challenges Lord Eustace—his Lordship evades the duel as long as he can—he at last determines not to return Sir William's fire—at the conclusion, an explanation takes place, and Lord Eustace marries Harriet with the consent of his own and her father—the matter relative to Lady Anne is easily settled, as she is in love with Col. Evans—this is a sentimental C. by Mrs. Griffith—some parts of it are dull, but on the whole it is far from a bad play—the merit of it consists chiefly in the character of Frampton—Reddish acted this part peculiarly well—the other parts were well supported—see Dramatic Censor.

23. Never acted, Fatal Discovery. Ronan (Prince of Morven)=Barry: Orellan (a very old hermit)=Reddish: Connan (the son of Kathul, and the par-

ticular friend of Ronan) = Aikin : Durstan (King of the Picts) = Palmer : Kathul (King of the Isles) = Jefferson : Euran (secretly the friend of Durstan) = J. Aikin : Rivine (the daughter of Kathul) = Mrs. Barry :—with Damon and Phillida. Damon = Dodd : Corydon = Bannister : Cymon = Dibdin : Mopsus = Moody : Phillida = Miss Radley. *r. b.*

Fatal Discovery was acted 10 times—Ronan and Rivine were mutually in love—Ronan had gone to Erin to carry on a war—from thence he had sent Valma on a message to Rivine—Durstan had bribed Valma—and Valma had told Rivine that Ronan had married the Queen of Erin—Rivine, believing Ronan to have been false to her, had been prevailed on by her father to marry Durstan—in the 1st act, Connan tells Rivine that he had accidentally seen Valma on his deathbed—and that Valma had confessed his treachery—Durstan lands on the isle in which Kathul resides—he claims Rivine as his wife—Connan resists the claim, and sends Rivine to the cave of Orellan—Ronan is shipwrecked, and cast on the shore apparently dead—Orellan restores him to life—Ronan and Rivine meet in the cave—Ronan vows vengeance on Durstan—Rivine is reduced to despair—Ronan and Durstan engage—Kathul interposes—in the 5th act, as Rivine is rushing off the stage to drown herself, she is seized on by Durstan—Ronan enters—Durstan threatens to kill Rivine if Ronan should advance—Rivine stabs herself—Ronan and Durstan fight—Ronan kills Durstan, but is mortally wounded—Kathul resigns his crown to Connan, and determines to spend the remainder of his life in the cave of Orellan—this T. was written by Home—it is

liable to one serious objection—the manners are too refined for the time and country in which the D. P. are supposed to have lived—in other points it is a good play—Orellan is an interesting character—Murphy, in his invective on this T., is so scandalously incorrect, that he says the names of *Kastreel* and *Dunton* are grating to an English ear.

Damon and Phillida, as acted on this evening, is Cibber's Opera altered by Dibdin—the blank verse is properly reduced to prose.

March 11. Barry's bt. Royal Slave. Oroonoko = Barry : Imoinda = Mrs. Barry :—rest omitted—with Peep behind the Curtain.

13. Holland's bt. Zenobia.

14. King's bt. False Delicacy.

16. For bt. of Mrs. Arne, who is very ill at Bristol. Tempest. Prospero = Holland, 1st time : Miranda = Mrs. Baddeley, 1st time.

18. Mrs. Barry's bt. Fair Penitent. Horatio = Barry : Lothario = Holland : Calista = Mrs. Barry.

28. Mrs. Abington's bt. Hypocrite, 14th time—with, never acted, No Wit like a Woman's.

29. Miss Pope's bt. Jealous Wife. Mrs. Oakly = Miss Pope, 1st time : Harriet = Mrs. Baddeley, 1st time.

31. Reddish's bt. Never performed there, Maid of the Mill. Lord Aimworth (for that night only) = Reddish : Sir Harry Sycamore = Parsons : Giles = Bannister : Ralph = Dibdin : Fairfield = Jefferson : Mirvin = Fawcett : Patty = Mrs. Baddeley : Fanny = Miss Pope : Theodosia = Miss Radley : Lady Sycamore = Mrs. Bradshaw :—with, acted but once, No Wit like a Woman's—taken from George Dan-

din of Moliere. Modely = Palmer : Vintage = Weston : Symon = Moody : Mrs. Vintage = Mrs. Abington :—not printed.

April 1. Love's bt. Conscious Lovers. Young Bevil = Barry : Tom = King : Daniel = Weston : Indiana = Mrs. Barry : Phillis = Mrs. Clive.

3. Dodd's bt. Never acted there, Love in a Village. Young Meadows = Dodd : Hodge = King : Sir William Meadows = Parsons : Rosetta = Mrs. Baddeley : — with Citizen. Young Philpot = Dodd : Maria = Miss Pope.

4. Aikin's bt. Countess of Salisbury.

7. Miss Younge's bt. Cymbeline, with Florizel and Perdita. Perdita = Miss Younge.

10. Cautherley's bt. Orphan. Castalio = Barry : Chamont = Holland : Monimia = Mrs. Barry :—with, never acted there, Ghost—(no characters)—see Man's Bewitched Hay. Dec. 12 1709.

12. Mrs. King's bt. Maid of the Mill. Ralph (for that night only) = King.

18. Way to keep him. Sir Brilliant Fashion = Dodd.

19. Palmer's bt. Fair Penitent. Lothario = Holland : Horatio = Bensley from C. G. : Calista = Mrs. Barry :—John Palmer should be carefully distinguished from the other Palmer, particularly in the characters which both of them played—for instance, John Palmer acted Brush in the Clandestine Marriage for many years, but the other Palmer played the part originally.

John Palmer soon after he became an actor of some consequence was strutting about in the green-room, and threatening what he would do to some



person who had offended him—"Dam'me Jack," said Parsons, "If I were you, I would stick him "against the wall"—Palmer's father, besides keeping the pit door, is said to have been the bill-sticker for the theatre.

After the death of the other Palmer, Mr. J. Palmer became Mr. Palmer in the bills—on which occasion Foote asked a friend if he had heard of the sad accident that had happened to Jack Palmer that morning—"No, what is it?" "He has lost an eye."

24. Mrs. Clive's bt. Wonder. Don Felix = Garrick : Lissardo = King : Violante = Mrs. Barry : Flora = Mrs. Clive :—with Lethe. Lord Chalkstone = King, 1st time : Old Man = Parsons : Fine Gentleman = Dodd : Fine Lady = Mrs. Clive, being her last time of appearing on the stage :—all the Pit was taken into the Boxes and was not half large enough to answer the demand for places—after the Play she addressed the audience in an Epilogue written by the Hon. Horace Walpole ; in which, after expatiating on the retirement of Charles the 5th, she concluded thus—

"Here ends the parallel—my generous friends,  
 "My Exit no such tragic fate attends ;  
 "I will not die—let no vain panic seize you,  
 "If I repent—I'll come again and please you."  
 (*Victor.*)

Wilkinson says Mrs. Clive made the part of Flora in the estimation of the audience equal to Felix or Violante.

28. Widowed Wife. Mrs. Pritchard's part is omitted in the bill.

29. Weston acted Abel Drugger.

May 8. Havard's bt. Zara. Lusignan = Garrick :  
—with Register Office—after the play an occasional  
Epilogue by Havard, whose bad state of health obliges  
him to retire from the stage.

11. Lottery. Stocks = Parsons.

18. For the Theatrical Fund. Stratagem. Archer  
(with an occasional Epilogue) = Garrick.

20. Suspicious Husband. Ranger = King.

23. Country Girl and Padlock—last bill. (*Bills  
from B. M.*)

Garrick acted Felix 7 times—Macbeth 1—Richard  
2—Ranger 3—Lusignan 2—Archer 3—Benedick 1  
—Brute 1—Abel Drugger 1—Kately 2—Hamlet 1.

William Havard had acted a variety of characters  
both in Tragedy and Comedy, and was constantly be-  
fore the eyes of the audience—such was the sound-  
ness of his judgment and perfect understanding of  
his author that he never met with any marks of dis-  
pleasure from the public, even in parts that did not  
suit his voice and manner; or that were above the  
rank of characters which he usually filled—and in  
those that were better suited to him, he was con-  
stantly favoured with applause—his person was  
comely and genteel, his voice clear and articulate,  
but from a degree of monotony, which seemed natural  
to it, he sometimes fell short with respect to empas-  
sioned execution—he was however always decent,  
sensible, and perfect; he had the manner and mo-  
tion of a Gentleman in a superiour degree; so that  
he was a very useful, tho' not a capital performer—  
(*Davies and B. D.*)—Churchill is very severe on  
him in the *Rosciad*.

*Havard's characters—selection only.*

G. F. 1730-1731. Fenton in *Merry Wives*.

Havard continued in Giffard's company at G. F. and L. I. F. till the Licensing Act in 1737.

D. L. 1737-1738. Horatio in *Hamlet*—Frederick in *Miser*.

1738-1739. Col. Standard—Trueman in *Twin Rivals*.

1739-1740. Fairfax in *Charles the 1st*.

1740-1741. Lorenzo in *Merchant of Venice*.

1741-1742. Voltore in *Volpone*—Portius in *Cato*—Mellefont in *D. D.*—Macduff—Castalio—Edgar.

1742-1743. Valentine in *Love for Love*—Richmond—Moneses.

1744-1745. Myrtle—Pylades—Priuli—Bassanio—King of France in *King John*—Cassio.

1745-1746. Lord Guilford Dudley.

C. G. 1746-1747. Juba—Polydore—Carlos in *Revenge*—\*Captain Loveit in *Miss in her Teens*—\*Bellamy in *Suspicious Husband*—Hastings—Hotspur.

D. L. 1747-1748. Constant in *P. W.*—Frankly in *S. H.*—Dauphin in *Henry 5th*—\*Col. Raymond in *Foundling*.

1748-1749. Horatio in *F. P.*—Iago—Friar Lawrence—Osmond in *Tancred and Sigismunda*—Manly in *P. H.*—\*Polyphontes in *Merope*—George Barnwell.

1749-1750. Loveless in *Love's last Shift*—\*Arnold in *Edward the Black Prince*—Villeroy in *Fatal Marriage*.

1750-1751. Young Bevil—Fainall—Dumont—  
Careless in Double Gallant.

1751-1752. Alonzo in Revenge—Gardiner in  
Lady Jane Gray.

1752-1753. Tamerlane—Ford.

1753-1754. Loveless in Relapse—Nerestan.

1754-1755. \*Othman in Barbarossa—Angelo.

1755-1756. \*Polixenes in Winter's Tale altered.

1756-1757. Sempronius—Amphitryon.

1757-1758. Archbishop of York—Cranmer.

1758-1759. Richmond—Timurkan in Orphan of  
China—\*Arden of Feversham in ditto.

1760-1761. Prospero—Sciolto.

1761-1762. Adam in As you like it—Wolsey.

1762-1763. King in Henry 4th part 1st—King of  
France in All's Well—Belarius—Henry 6th in  
Richard 3d.

1763-1764. Sir Charles Easy—Aboan.

1765-1766. Thorowgood—Hubert in King John.

1766-1767. Eumenes in Siege of Damascus—Sir  
William Douglas in English Merchant—\*Æson in  
Medea.

1767-1768. \*Megistus in Zenobia.

\* *Originally.*

Mrs. Clive could have continued several years longer to delight the public in various characters suited to her figure and time of life, if she had chosen it, for to the last she was admirable and unrivalled—if ever there was a true Comic Genius, Mrs. Clive was one—she was never equalled in her walk by any

preceding actress ; and will in all human probability never be excelled—she was always inimitable, whenever she appeared in strong marked characters in *middle* or *low* life—her Nell was nature itself—and the spirit, roguery, and speaking looks of her chambermaids, accompanied with the most expressive voice, that ever satisfied the ears of an audience, made her an irreparable loss — (*Victor*)—she excelled also in characters of caprice and affectation from the high-bred Lady Fanciful to the vulgar Mrs. Heidelberg ; in country girls, romps, hoydens and dowdies, superannuated beauties, viragos and humourists—she had an inimitable talent in ridiculing the extravagant action and impertinent consequence of an Opera-singer—of which she gave an excellent specimen in *Lethe*—her mirth was so genuine, that whether it was restrained to the arch sneer, and suppressed half-laugh, or extended to the downright honest burst of loud laughter, the audience was sure to accompany her—she occasionally exerted herself for the interest of others ; and at one time resigned the part of *Polly* to Miss Edwards, a young actress whom she had instructed—she then undertook *Lucy*, which she played inimitably—and to Mrs. Clive's lessons and countenance as well as her own industry and abilities, the public was indebted for that valuable actress Miss Pope—it was the wish of Mrs. Clive's life to act female parts of importance with Garrick—whenever she could thrust herself into a play with him, she always exerted her utmost skill to excel ; and particularly in *Bizarre* in the *Inconstant*, when he acted *Duretete*—he seems to have studiously avoided a struggle for victory with her, which she

attributed to his dread of her getting the better of him—she certainly was true game, as her friend Lacy the Manager expressed it; and would have died upon the spot rather than have yielded the field of battle to any body—(*Davies*)—Garrick, tho' as Manager he was very lordly over great and small, yet dreaded Mrs. Clive, and whenever a dispute arose between them, was glad to make it a drawn battle—she was conscious of this, and nothing gave her more inward joy and triumph, than to find he was sometimes afraid to meet her—the thought of subduing Garrick was to her of all satisfactions the greatest—Garrick was the most rigid man in the world as to stage discipline; but a sly joke, whispered by Mrs. Clive in her good humour, put him so off his guard that he could not finish the *Way to keep him*, but was obliged after 2 or 3 efforts to make his bow amidst a roar of laughter—(*Wilkinson*)—this anecdote at first appears to be incorrect, as Muslin is not on the stage in the last scene of the *Way to keep him* as now acted—in justice to Wilkinson it should be observed that when that Comedy came out originally in 3 acts, Muslin entered in the last scene, crying and apologizing to her mistress about the letter.

*Mrs. Clive's characters.*

D. L. 1728-1729—as Miss Raftor—*Ismenes* in *Mithridates*—*Dorinda* in *Tempest*—\**Phillida* in *Love in a Riddle*—*Honoria* in *Love makes a Man*—*Rossella* in *Village Opera*—*Valeria* in *Rover*—\**Flora* in

Lover's Opera—Phebe in ditto—Maria in Whig and Tory—Arethusa in Contrivances.

1729-1730. Bianca in Othello—\*Kitty in Humours of Oxford—\*Dulceda in Bays' Opera—Miss Jenny in Provoked Husband—Serena in Orphan.

1730-1731. \*Amie in Jovial Crew as Opera—\*Nanny in Highland Fair—Miss Prue—Peggy in Gentle Shepherd altered—Amphitrite in Tempest altered—Bonvica in Bonduca altered—Jenny Melton in Amours of Billingsgate—\*Nell in Devil to Pay—\*Urania in Triumphs of Love and Honour.

1731-1732. Win Littlewit in Bartholomew Fair—\*Cloe in Lottery—Lucy in Lover's Opera—\*Isabel in Debauchees—\*Kissanda in Covent Garden Tragedy.

1732-1733. \*Dorcas in Mock Doctor—\*Flametta in Devil of a Duke—Silvia in Old Batchelor—Kitty Carrot in What d'ye call it—\*Betty in Betty, or Country Bumpkins—Leonora in Sir Courtly Nice—\*Procris in Cephalus and Procris—\*Cicely in Wat Tyler—Cydaria in Indian Emperour—Belinda in Man of the Mode—\*Miss Jenny in Boarding School—Thalia in Judgment of Paris—\*Lappet—Edging—Phillis in Conscious Lovers—\*Deborah in ditto—Miss Kitty in Harlot's Progress—\*Mrs. Fancifull in Imaginary Cuckold—\*Phillis in Livery Rake—\*Venus in Damon and Daphne.

1733-1734. As Miss Raftor—Doris in Æsop—Estifania—as Mrs. Clive—Cherry—Diana in Harlequin Dr. Faustus—Polly Peachum—Elvira in Spanish Fryar—Dollalolla in Opera of Operas, or Tom Thumb—Miranda in B. B.—\*Mercury or Aspasia in Timon in Love—\*Lettice in Intriguing

Chambermaid—Harriet in Author's Farce—Mrs. Novel in Pleasures of the Town—\*Columbine in Cupid and Psyche—Flippanta—Desdemona.

1734-1735. Primrose in Mother in law—Miss Hoyden—\*Country Lass in a Pantomime called Merlin, or Devil at Stone-Henge—\*Miss Lucy in Old Man taught Wisdom, or Virgin Unmasked—Country Wife—\*Peg in Cure for a Scold—\*Maria in Man of Taste—Ophelia—Lady Wou'dbe in Volpone—Lady Fanciful—\*Nell in Merry Cobler.

1735-1736. Lady Froth—Aurelia in Twin Rivals—\*Flavia in Connoisseur—Biddy Tipkin.

1736-1737. Arabella in Wife's Relief—\*Liberia in Universal Passion—Mrs. Brittle in Amorous Widow—\*Clymene in Fall of Phaeton.

1737-1738. Narcissa in Love's last Shift—Olivia in Plain Dealer—\*Miss Kitty in Coffee-house—\*Violetta in Art and Nature—\*Miss Kitty in Sir John Cockle at Court—\*Euphrosyne in Comus—Isabella in Squire of Alsatia—Lætitia in O. B.

1738-1739. Columbine Courtezan—Viletta in She wou'd and she wou'd not—Hillaria in Tunbridge Walks—Lady Sadlife—Anne Lovely in Bold Stroke for a Wife—Mrs. Loveit in Man of the Mode—Miss Notable in Lady's last Stake.

1739-1740. \*Daughter in Hospital for Fools—2d Constantia—\*Miss Kitty in Britons Strike Home—Rosamond in ditto—Millamant—\*Miss Lucy in Lethe—\*Miss Notable in Polite Conversation.

At Clifden. \*Emma in Alfred.

1740-1741. Manto in Œdipus—Emilia in Fond Husband—Celia in As you like it—Olivia in Twelfth



Night—Lady Townly—Portia in *M. of V.*—\*Bessy in *Blind Beggar of Bethnal Green.*

1741-1742. Lady Lurewell—\*Wife in *Miss Lucy in Town.*

1742-1743. Kitty Pry in *Lying Valet*—Bayes in *Rehearsal.*

C. G. 1743-1744. Hero in *Necromancer*—Morayma in *Don Sebastian*—Belinda in *O. B.*

1744-1745. Rhodope in *Orpheus and Eurydice*—Lucy Lockit.

D. L. 1745-1746. It was probably at the beginning of this season that Mrs. Clive played Margaret in *King Pepin*—Ariel—\*Columbine Cameron—Melantha in *Comical Lovers*—Lucinda in *She Gallants*—Victoria in *Lying Lover*—\*Philander in *Opera called Love and Friendship*—in *Jovial Crew*—probably Rachel—Clarinda in *Sea Voyage.*

1746-1747. Sophronia in *Refusal*—Queen Elinor in *Rosamond*—Lillia-Biancha in *Wild-Goose Chase*—Margerina in *Dragon of Wantley*—Betty in *Marry or do worse*—Phædra in *Amphitryon.*

1747-1748. Tag in *Miss in her Teens*—\*in *George Dandin*—Pallas in *Judgment of Paris.*

1748-1749. Lady Wronghead—\*Mrs. Riot in *Lethe altered*—\*1st Shepherdess in a *Masque called the Triumph of Peace*—Clarinda in *S. H.*

1749-1750. Lady Harriet in *Funeral*—Lady Squeamish in *Friendship in Fashion*—\*Mrs. Hazard in *Rehearsal, or Bays in Petticoats.*

1750-1751. Mrs. Marwood—\*in *Robin Hood Mus. Ent.*—Bizarre—\*in a *Lick at the Town.*

1751-1752. Girtred in *Eastward Hoe*—\*in *Shepherd's Lottery.*

1752-1753. Lady Haughty in S. W.—Zara in M. B.

1753-1754. Mrs. Frail—\*Princess in Operetta called the London Apprentice.

1754-1755. Abigail in Drummer — Mother-in-law in Chances—Jacinta in Mistake.

1755-1756. Catharine in C. and P. — Lady Wronglove in L. L. S.

1756-1757. Flora in Wonder—\*Mrs. Cadwalader.

1757-1758. Lady Wishfort — \*Slipslop (Mrs. Termagant) in Upholsterer.

1758-1759. Patch in B. B.—\*Lucy in Guardian.

1759-1760. \*Kitty in High Life — \*Muslin in Way to keep him — \*in Every Woman in her Humour.

1760-1761. \*Lady Freelove in Jealous Wife—\*in Island of Slaves.

1761-1762. \*Lady Beverley in School for Lovers.

1762-1763. Old Maid — \*in Sketch of a Fine Lady's return from a Rout.

1763-1764. Mrs. Sneak—\*Mrs. Friendly in Dupe.

1764-1765. \*Lisetta in Capricious Lovers—\*Lady Fanshaw in Platonic Wife—\*Faithful Irishwoman in ditto.

1765-1766. \*Widow Blackacre in Plain Dealer altered—\*Mrs. Heidelberg.

1766-1767. No new character.

1767-1768. \*Lady Fuz in Peep behind the Curtain—\*Sift in Widowed Wife.

1768-1769. \*Mrs. Winifred in School for Rakes.

\* *Originally.*

Mrs. Clive had to the last an inclination to figure in parts ill adapted, not only to her genius, but to her age and person—this involved her in disputes, from which she had the good fortune to extricate herself by her undaunted spirit—at a time of life when she was utterly unfit to represent a girl of sixteen, Garrick prevailed on her to give up Miss Prue, by assigning to her Mrs. Frail, a part in the same play, almost as unfit for her figure as the other—(*Davies and Victor*)—the applause with which she acted Portia for many years, was disgraceful both to herself and the audience—the spirited scene she spoke with the same delicacy, as if she had been acting Lappet or Flippanta—and in the blank verse she was awkwardly dissonant—in the trial scene, which the author beyond a doubt meant to be solemn and affecting, she turned the whole into burlesque by her mimicry of some well-known lawyer—she was so absurd as to act Zara for her benefit in 1753—her voice was dreadful for serious speaking—her person rendered all the King's amorous compliments ludicrous, and justified Osmyn's coolness, even if he had had no other attachment. (*Dram. Censor.*)

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C. G. 1768-1769.

Sep. 19. Maid of the Mill, with Old Maid by Mrs. Barrington.

21. Every Man in his Humour.  
 22. Richard 3d = Smith : Richmond = Clarke :  
 Queen = Mrs. Ward : Lady Anne = Mrs. Lessingham.  
 23. She wou'd and She wou'd not.  
 26. Romeo and Juliet = Powell and Mrs. Bellamy.  
 27. Miser. Mariana = Mrs. Bulkley.  
 29. Busy Body—30. Provoked Husband.

Oct. 1. By particular desire—before the King of Denmark—Jane Shore—Mrs. Bellamy acted Alicia, and being displeas'd with the King for falling asleep, she drew near to his Box, and with a most violent exertion of voice which the part admitted of, cried out “ Oh ! thou false Lord ! ”—thus, like Macbeth, she murdered sleep, and revenged herself on his Majesty ; who declared he would not be married to a woman with such a voice for the world.

The Royal Garland, a musical trifle in honour of the King of Denmark, came out about this time—it was printed in 1768—it is attributed to Bickerstaffe. Genius of England = Mahon : Old Shepherd = Barnshaw : Young Shepherd = Du-Bellamy : Calliope = Mrs. Baker : Young Shepherdess = Mrs. Mattocks :—the Genius of England asks Calliope, if the royal stranger shall depart unhonoured of the muse?—Calliope replies, that Britannia's sons can speak their gratitude without her aid—in the last scene a large coronet of flowers appears, and the piece concludes with a Garland Dance.

4. Merry Wives. Falstaff = Shuter : Ford = Powell, 1st time : Sir Hugh Evans = Yates : Slender = Woodward : Mrs. Ford = Mrs. Bulkley :—with Apprentice. Dick = Woodward.

6. Recruiting Officer—7. Beggar's Opera.

10. **Bold Stroke for a Wife.**
12. **Fair Penitent**—15. **Wonder**—17. **Macbeth.**
24. **Mahomet.** Zaphna = Wroughton, his 1st appearance :—rest as Dec. 8 1767.
26. Never acted there, **Countess of Salisbury.** Alwin = Powell : Countess = Mrs. Yates.
- Nov. 4. **Henry 5th.** Pistol = Hamilton, 1st appearance :—with Coronation.
5. **Richard 3d.** Tressel = Wroughton, 1st time.
8. **Way to keep him.** Sir Brilliant Fashion = Bensley : Mrs. Lovemore = Mrs. Yates :—rest as March 24 1768.
14. **Countess of Salisbury.** Raymond = Bensley.
19. **Zara.** Nerestan = Wroughton : Zara = Mrs. Yates.
24. **Venice Preserved**—as Sep. 16 1767.
26. **Romeo and Juliet.** Romeo (with an occasional Prologue) = Powell : Juliet = Miss Morris, her 1st appearance.
28. **Romeo, with Country Wife.**
- Dec. 3. Never acted, **Cyrus.** Cyrus (the son of Cambyses and Mandane) = Powell : Cambyses = Smith : Mithranes = Bensley : Astyages (King of Media) = Clarke : Harpagus = Hull : Mandane (daughter of Astyages) = Mrs. Yates : Aspasia (daughter of Harpagus) = Mrs. Mattocks :—acted 21 times—above 20 years before the play begins, Astyages had given Mandane in marriage to Cambyses—on the birth of Cyrus, Astyages, in consequence of a dream, had ordered Harpagus to destroy him—Harpagus had given the child to Mithranes—Mithranes had brought him up as his own son, and under the name of Alcæus—Cambyses had been sent

into banishment—the scene lies on the borders of Media—Astyages had been informed that Cyrus was alive—he now promises to restore him to Mandane—Mithranes informs Cyrus who he really is—Astyages expresses to Mithranes his wish to have Cyrus murdered—Mithranes offers his son to Astyages for the purpose—an impostor had assumed the name of Cyrus—Cyrus kills the impostor, but in self-defence—Cyrus, as Alcæus, is taken into custody for the murder—Mandane believes that Alcæus had killed her son—Mithranes tells Mandane that Alcæus is Cyrus—in the 4th act, Cambyses and Mandane meet—Cambyses had overheard the conversation between Astyages and Mithranes in the 2d act—he believes that Alcæus is really the son of Mithranes, and that he had killed Cyrus—Cambyses and Mandane are very desirous to revenge themselves on Alcæus—Mandane reproaches Mithranes with treachery—and tells him, with exultation, that Cambyses is gone to kill Alcæus—Mithranes runs off in the hope of saving him—Harpagus convinces Mandane that Cyrus and Alcæus are the same person—Mandane is struck with the utmost horror—on seeing Cambyses enter with his sword bloody, she swoons—while she is in the swoon Cambyses attacks Cyrus—she recovers in time to prevent any farther mischief—Harpagus had long meditated vengeance on Astyages for the murder of his son—he and Astyages fight—each of them is killed—Cyrus succeeds to the throne—this T. seems to have been originally an Opera by Metastasio—it was adapted to the English stage by Hoole—the last scene of the 4th act is excellent—the rest of the play has but little to

recommend it—the making of an impostor to assume the name of Cyrus is absurd, and in other respects Hoole has deviated too far from the real story—for which see Herodotus book 1st—Mrs. Yates acted Mandane admirably, and the other characters were well supported—see Dramatic Censor.

16. Love makes a Man. Carlos = Bensley : Clodio = Woodward : Don Lewis = Shuter : Angelina = Mrs. Bulkley.

20. Towards raising a Fund, (probably a Theatrical Fund) King Lear—tho' Colman's alteration of Lear was not so successful as it deserved to be, yet it certainly kept possession of the stage at C. G. till 1770 (see Dram. Censor) and in all probability as long as Colman continued Manager.

22. Inconstant.

Jan. 1. Hamlet = Smith : Horatio = Hull : Queen = Mrs. Ward.

11. King Lear. Cordelia = Miss Morris.

12. Stratagem.

14. Never acted, Tom Jones. Western = Shuter : Jones = Mattocks : Supple = Barnshaw : Allworthy = Gibson : Blifil = Gardner : Nightingale = Du-Belamy : Old Nightingale = Morris : Mrs. Western = Mrs. Green : Sophia = Mrs. Pinto : Honour = Mrs. Mattocks : Nancy = Mrs. Baker :—acted 13 times—the characters of Western, Mrs. Western, and Honour are well hit off—they were excellently acted—this piece is better than the generality of Operas, but it wants incident, which need not have been the case, as the novel furnished plenty of materials—Reed says he has stripped the hero of his libertinism to make him more amiable and interesting—Tom

Jones is by this supposed amendment reduced to a mere walking gentleman.

28. English Merchant. Amelia = Miss Morris, 1st time.

Feb. 3. Roman Father. Valeria = Mrs. Bulkley.

16. Powell's bt. Hamlet = Powell, 2d time :— he repeated the part on Feb. 27 and March 31.

18. Never acted, Sister. Courteney = Powell : Lord Clairville = Smith : Earl of Belmont (his father) = Clarke : Miss Autumn (a young coquette) = Mrs. Bulkley : Lady Autumn (her step-mother—a coquette of 50) = Mrs. Ward : Miss D'Arcy (really Miss Courteney) = Miss Morris : Betty = Mrs. Gardner :—Lord Belmont had given Courteney an education suitable to his birth, as being the son of a particular friend—he had sent him, tho' young, as a tutor to Lord Clairville on the continent—Lord Clairville had prevailed on Courteney to return to England without his father's knowledge—they had become intimate in Lady Autumn's family, under the assumed names of Belmour and Freeman—Lord Clairville is in love with Miss D'Arcy who is in a dependent situation—Courteney opposes Lord Clairville's passion for her—his opposition is increased when he discovers that Miss D'Arcy is his sister—he enjoins her a strict silence on that point—Lord Clairville believes that Courteney is in love with Miss D'Arcy himself—he gives Courteney a challenge, and uses such expressions as Courteney cannot brook—they meet—Lord Clairville fires a pistol at Courteney and misses him—seemingly on purpose—Courteney fires his pistol into the air—this passes behind the scenes—in the mean time Lord Belmont arrives at Windsor where



the scene lies—he at first strongly reproaches Courteney for his ingratitude, but is afterwards so sensible of Courteney's honourable behaviour, that he recommends Miss Courteney to his son for a wife—Miss Autumn gives her hand to Courteney—this awakens Lady Autumn from her dream—she had all along fancied that Courteney was in love with herself—this C. was so ill-treated by the audience on the 1st night, that the authoress, Mrs. Lennox, had spirit enough to withdraw it from the theatre—(*Victor*)—it is certainly deficient in comic force—but it is well written and deserved a better fate—Gen. Burgoyne in the Heiress is completely indebted to this play for the characters of Lord Gayville, Clifford, and Miss Alton.

March 11. Woodward's bt. *Cymbeline* and *Oxonian in Town*.

13. For bt. of Mrs. Yates. *Orestes*—written by Voltaire and translated by the author of the *Earl of Warwick*. *Orestes* = Smith : *Ægisthus* = Bensley : *Pammenes* = Clarke : *Pylades* = Perry : *Electra* = Mrs. Yates : *Clytemnestra* = Mrs. Ward : *Iphisa* = Mrs. Bulkley :—*r. b.*—the names of the performers only were in the bill—the characters were in the D. L. bill for Oct. 15 1774.

Each of the three Greek Tragedians has written a play on the story of *Orestes* and *Electra*—they were the children of *Agamemnon* and *Clytemnestra*—*Clytemnestra*, during the absence of her husband, had cohabited with *Ægisthus*—*Agamemnon* on his return from *Troy* had been killed by *Clytemnestra* and *Ægisthus*—*Electra* had contrived to send off *Orestes*, at that time a boy, in safety.

*Æschylus* opens his *Choephoræ* with the return of *Orestes* to *Argos*—*Orestes* cuts off a lock of his hair at the tomb of his father—*Clytemnestra*, being terrified by a dream, sends *Electra* and the Chorus of Virgins to the tomb of *Agamemnon* with certain expiatory libations—hence the name of the play—*Electra* finds the lock of hair, and thinks it probable that *Orestes* had returned—*Orestes* makes himself known to her—*Orestes*, in disguise, tells *Clytemnestra* that her son is dead—*Clytemnestra* sends for *Ægisthus*—*Orestes* kills *Ægisthus* and then *Clytemnestra*—he at first rejoices at having revenged his father's death, and is then agitated by the *Furies*—he determines to go to *Delphi*, and put himself under the protection of *Apollo*.

*Sophocles* opens his *Electra* with the return of *Orestes*—*Chrysothemis*, the sister of *Electra*, enters with the libations—she is of a less resolute disposition than *Electra*—*Clytemnestra* vents reproaches on *Agamemnon* for having sacrificed *Iphigenia*—and endeavours to exculpate herself for having killed him in return—*Electra* refutes her—the Tutor of *Orestes* relates at full length the manner of his death to *Clytemnestra*—*Chrysothemis* returns from the tomb of *Agamemnon*, and assigns her reasons for believing that *Orestes* had returned—*Electra* insists that he is dead—*Orestes* enters with the urn which is supposed to contain his ashes—*Electra* implores him to put it into her hands—she laments over it—*Orestes* concludes her to be *Electra*, and discovers himself to her—*Electra*'s joy is now as excessive as her grief was before—the Tutor enters, and blames them for their want of caution—*Orestes* goes into the house

—and not long after, the cries of Clytemnestra are heard from within—Electra, from the stage, tells Orestes to repeat his blow—the Greek Tragedies rarely afford what on the modern stage is called a situation—but here a striking one occurs—Orestes brings in the dead body of Clytemnestra, but so covered that it cannot be seen—Ægisthus uncovers it expecting to see Orestes, instead of whom he sees Clytemnestra—a conviction of his own fate instantly flashes on his mind—Orestes dooms him to be put to death on the very spot on which he had killed Agamemnon.

According to Euripides, Electra had been forced to marry a man who is poor, but of a noble disposition—he treats her with respect, and does not claim the privileges of a husband—Orestes tells Electra that her brother is alive, but does not discover himself—a very old man, who had been Agamemnon's tutor, knows Orestes by a scar which he has—he tells him that Ægisthus is come into the country to sacrifice to the Nymphs—and attended only by his domestics—Electra contrives a plan for the death of Clytemnestra—she sends her word that she is brought to bed of a boy—Clytemnestra comes to Electra's—they dispute as in Sophocles—Orestes in the mean time had killed Ægisthus—Clytemnestra goes into the cottage, where she is killed by Orestes—Orestes and Electra return to the stage—they are sorry for what they have done—Castor and Pollux appear—they direct Orestes to give Electra to Pylades—and to go to Athens—they tell him that Apollo will take the blame of Clytemnestra's death on himself, and that he will be acquitted of the murder—Pylades is

a mute in this play—in that of Sophocles he is not one of the D. P.

In the French play, Orestes and Pylades are shipwrecked on the coast of Argos—they do not know where they are till Pammenes informs them—Pammenes is an old man who is friendly to the family of Agamemnon—Orestes discovers himself to Pammenes, but not to Electra—he tells Ægisthus that he had killed Orestes—Electra makes an attempt to stab Orestes as the murderer of her brother—Orestes now discovers himself to her—in the 5th act, Ægisthus condemns Orestes and Pylades to death—Clytemnestra pleads for them—Orestes makes himself known to the people, who side with him, and desert Ægisthus—Clytemnestra defends her husband from their fury—Orestes in killing Ægisthus unintentionally kills his mother—Voltaire has founded his play on the Electra of Sophocles—he has altered the story in many points for the worse, and in none for the better—he has completely spoilt the character of Clytemnestra—Iphisa is in a great degree the same part as Chrysothemis—see Orestes in Argos C. G. April 20 1825—Voltaire should have called his T. Electra—by calling it Orestes, he makes it doubtful whether it was taken from the Electra of the two Greek poets, or from the Orestes of Euripides, which is a sequel to Electra—Voltaire's T. with all its faults is far from a bad play—it seems not to have met with the success on the stage that it deserved—he says in a note that he had written his catastrophe in imitation of Sophocles—which is only true in part—the cries of Clytemnestra are heard from behind the scenes as in Sophocles—but she is pleading for

the life of her husband, and not for her own life, as in the Greek play—when Orestes came to be acted, Voltaire was obliged to suppress Clytemnestra's two short speeches in the last scene, for fear they should create a laugh—he observes, that nothing is more easy and more common than to throw ridicule on a theatrical action to which one is not accustomed—a striking instance of this occurred at D. L. March 2 1802 when Lovers' Resolutions came out—Major Manford was near fainting—Lady Caroline ran to his assistance—tho' there was nothing unnatural, or really ridiculous in this incident, yet the audience laughed, and the play was not acted a second time—see Huniades by the D. L. Company at Hay. Jan. 18 1792.

14. Smith's bt. Roman Father.

16. Shuter's bt. Lionel and Clarissa, with Citizen.

28. Mrs. Bellamy's bt. Albion Queens. (see May 13 1766) With, not acted 20 years, Walking Statue. Toby and Statue = Woodward:—rest omitted—if this bill be correct, a considerable alteration must have been made in the Farce, as Corporal Cuttum the Statue, and Toby are 3 times on the stage together.

29. For bt. of Yates. Medea. Jason = Smith : Creon = Wroughton : Medea = Mrs. Yates : Theano = Mrs. Ward :—with Knights. Hartop = Shuter : Tim = Yates.

April 1. Miss Macklin's bt. Refusal. Sir Gilbert Wrangle = Macklin : Frankly = Dyer : Granger = Hull : Witling = Woodward : Charlotte = Miss Macklin : Lady Wrangle = Mrs. Ward : Sophronia is omitted :—with Love a-la-Mode. Sir Archy =

Macklin : Sir Callaghan = Shuter : Squire Groom = Woodward.

4. Mrs. Bulkley's bt. Jealous Wife. Mrs. Oakly = Mrs. Bulkley : Lady Freelove = Mrs. Green :— (see Oct. 31 1767) with Guardian. Heartly = Clarke : Sir Charles Clackit = Yates : Young Clackit = Dyer : Harriet = Mrs. Bulkley : Lucy = Mrs. Green.

7. Dyer's bt. Conscious Lovers. Young Bevil = Powell : Tom = Dyer : Myrtle = Smith : Cimberton = Shuter : Indiana = Mrs. Bellamy : Phillis = Mrs. Bulkley.

10. Mrs. Ward's bt. London Merchant. George Barnwell = Powell : Milwood = Mrs. Ward.

11. Gibson's bt. Roman Father, with Englishman in Paris. Buck = King, from D. L.

12. Clarke's bt. King Lear.

17. Oroonoko. Imoinda = Mrs. Yates.

22. Clandestine Marriage. Lord Ogleby = Austin, from Dublin : Sterling = Yates : Miss Sterling = Mrs. Bulkley : Fanny = Mrs. Baddeley, from D. L.

26. Mrs. Green's bt. Countess of Salisbury, with Catharine and Petruchio.

May 1. King Lear. Cordelia = Mrs. Bulkley.

3. King John—as Sep. 23 1767.

4. Wroughton acted Altamont for his bt.

9. Mrs. Bellamy acted Juliet.

11. Mrs. Bulkley acted Lady Townly.

16. Wroughton acted George Barnwell.

20. Confederacy. Corinna = Mrs. Bulkley.

26. Cyrus, 21st time. Cyrus = Powell—last bill.

(*Bills from B. M.*)

William Powell died at Bristol July the 3d at the age of 34—his last part was Jaffier—on the day he died the actors were so affected, that they could scarcely get through their parts in Richard the 3d—and Holland apologized—this was well received by the audience—and when desired to accept of a change for the Farce, they loudly declared their willingness to depart without any. (*Town and Country Magazine.*)

Powell was very happy in Sciolto and in the King in Henry 4th part 2d, he had a degree of pathos in old men, in which he was only surpassed by Garrick—in Alexander and Castalio he was certainly inferiour to Barry, but his distance was not disgraceful—in Othello and Posthumus he was affecting and natural, but not capital—in Lord Townly he had sensibility and ease, but wanted much of the Nobleman, and fell short in the character, except in the last scene—in King John he was too boyish—on the whole, he was much better than any tragic actor he left behind him, except Garrick and Barry. (*Dram. Censor.*)

*Powell's characters.*

D. L. 1763-1764. Philaster—Jaffier—Posthumus—Lusignan—King in Henry 4th part 2d—Castalio—Lord Townly—Alexander the Great—Publius Horatius—Othello—Etan in Orphan of China—Sir Charles Raymond in Foundling—Dumont—Leon—Oroonoko—King Henry in Richard 3d—Ghost in Hamlet.

1764-1765. Lothario — Orestes — King Lear — \*Lord Frankland in Platonic Wife—Herod in Mari-  
anne—Leontes.

1765-1766. Moneses — Alcanor in Mahomet — \*Lovewell in C. M.—in Heroic Love, Agamemnon  
or Achilles—King John—Antony in All for Love.

1766-1767. Phocyas—\*King Edward in Earl of  
W.—\*Lord Falbridge in English Merchant—Jason  
in Medea—\*Æneas in Dido—in False Friend—prob-  
ably Don Pedro.

C. G. 1767-1768. Chorus in Henry 5th—Romeo  
—Sir William Douglas in E. M.—Hastings—Sciolto  
— George Barnwell — Oakly — Bajazet — Horatius  
in R. F. — Don Felix — Macbeth — \*Honeywood in  
Good-natured Man — Hamlet.

1768-1769. Ford—Alwin in Countess of S.—  
\*Cyrus—\*Courteney in Sister—Young Bevil.

\* *Originally.*

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HAY. 1769.

The Sultan, or Love and Fame, was printed in Jan.  
1770; from the advertisement prefixed to it, it ap-  
pears that it had been acted at this theatre in the  
preceding April by very bad performers—it was  
written by Gentleman, the reputed author of the



Dramatic Censor in 1770, and of the notes to Bell's edition of Shakspeare—he tells us that his plot is founded on Turkish History, and that it mostly adheres to facts—Osman, the Sultan, and Apendina are mutually in love—Almira is enraged at having been deserted by the Sultan—she prevails on Solan, who is in love with her, to join in a conspiracy with Orasmin, &c. against the Sultan—the Sultan, in the disguise of a Dervise, visits Solan, and reproaches him with ingratitude—Solan acknowledges the justice of the reproach, and returns to his former loyalty—the Sultan, on leaving Solan, is seized on by the rebels, and thrown into prison—three Mutes, by the order of Orasmin, are on the point of strangling the Sultan—Apendina stabs herself—Solan rescues the Sultan, and takes Orasmin prisoner—the Sultan kills himself, not choosing to survive Apendina—Almira had been poisoned by Orasmin—this is a dull T.—the language is very unnatural.

When the Haymarket opened for the regular season, Foote had nothing new of his own to produce; the general business of the theatre however succeeded.

Captive. Cadi = Bannister : Ferdinand (a Spanish Captive) = Du-Bellamy : Zorayda (the Cadi's daughter) = Mrs. Jewell : Fatima (the Cadi's wife) = Mrs. Arthur :—the scene lies in the Cadi's garden near Algiers—this musical Farce was brought out in the course of the season—it was written by Bickerstaffe, but taken from Don Sebastian—it is not badly put together, but the scenes are *much* better in the original—the principal alteration which Bickerstaffe has made is, that the Cadi and his wife are glad to

make their escape in the vessel which Ferdinand had prepared for himself and Zorayda.

Aug. 25. Jewell's bt. Old Batchelor. Fondlewife = Foote: Heartwell = Sowdon: Bellmour = J. Aikin: Sir Joseph Wittol = Hamilton: Noll Bluff = Sparks: Vainlove = Du-Bellamy: Setter = Vandermere: Lætitia = Mrs. Gardner: Belinda = Mrs. Du-Bellamy: Araminta = Mrs. Dyer: Silvia = Mrs. Jefferies: Lucy = Mrs. Reade:—end of act the 4th a favourite air in the Captive by Mrs. Jewell:—after which will be revived the Diversions of the Morning. Lady Pentweazle = Foote. *r. b.*

30. Othello. Othello = Sheridan: Iago = Sowdon: Cassio = J. Aikin: Roderigo = Hamilton: Desdemona = Lady, her 1st appearance: Æmilia = Mrs. Jefferies:—with the Padlock. Don Diego = Bannister: Mungo = Vandermere: Leander = Du-Bellamy: Leonora = Mrs. Jewell: Ursula = Mrs. Reade.

To Morrow, the Author's night, Dr. Last in his Chariot, with, for that night only, never acted before, the Ephesian Matron. *r. b.*

31. Dr. Last in his Chariot. Ailwou'd = Foote: Dr. Last = Weston: Friendly = Sowdon: Wag (servant to Hargrave) = Bannister: Hargrave (in love with Nancy) = Davis: Prudence = Mrs. Gardner: Mrs. Ailwou'd = Mrs. Jefferies: Nancy (daughter to Ailwou'd) = Miss Ogilvie: Polly = Miss Rose: (or Ross)—this C. in 3 acts was written by Bickerstaffe—it is a pretty good piece—it deserved better success—the bulk of it is taken from the Imaginary Invalid—see the 10th vol. of Moliere 1755—Wag passes himself on Ailwou'd for a Physician instead of Pru-

dence—Dr. Last is a continuation of Foote's Dr. Last.

The Ephesian Matron is a musical trifle by Bickerstaffe—for the story see the Widow's Tears, in the 4th vol. of Dodsley 1744.

Sep. 15. Devil upon two Sticks—Foote—Weston—Vandermere—Sparks—J. Aikin—Du-Bellamy—Bannister—Mrs. Gardner, and Mrs. Jewell—Mrs. Jewell was the actress who played Harriet originally as Miss Edwards—the Devil upon two Sticks was not printed till after Foote's death.

An Edition of the Lyar, as acted at the Hay., was printed in 1769. Young Wilding = Foote : Papillion = Weston : Miss Grantham = Mrs. Jefferies : Miss Godfrey = Mrs. Brown.

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D. L. 1769-1770.

A Jubilee in honour of Shakspeare was in Sep. celebrated at Stratford under the direction of Garrick—of which Victor gives a circumstantial account—Murphy likewise mentions some particulars—he and Foote were walking on the banks of the Avon—Foote was no sooner seen than a crowd assembled about him—he cracked his jokes, and peals of laughter resounded—on a sudden a tall man, prodigiously corpulent and unwieldy, broke thro' the circle,

richly dressed in gold-laced clothes, in order to have conversation with a famous wit; Foote paid him several compliments and then asked him—"has the county of Warwick the honour of giving birth to you, Sir, as well as to Shakspeare?"—"No," said the uncouth Gentleman; "I come out of Essex"—"where Sir?"—"I come out of Essex"—"out of Essex!" said Foote, "and who drove you?"—a loud laugh broke out at once, and the Essex traveller rushed away, with a look that spoke his resolution never to have any more intercourse with a man of wit. (*Murphy.*)

Foote, either from envy of Garrick's taking the lead in this business, or from thinking that he conducted it with too much vanity and self-ostentation, looked with a jealous eye upon the whole, and hence took every little occasion, in squibs, sarcasms, and bon-mots, to arraign the projector's taste and management.

This conduct, however, passed off with a laugh on both sides, till the winter following; when, finding that Garrick meant to convert his Jubilee into an object of profit, by bringing out a representation of it on the stage, Foote's spleen could be restrained no longer—he played off his powers of ridicule on every part of the subject, both in company and in the public papers; particularly on the *Ode on erecting a Statue to Shakspeare*, in which he pointed out some errors and inaccuracies with such force of humour, as gained the greatest part of the laughers on his side.

He carried his satire still further; for, finding that the entertainment of *The Stratford Jubilee* ran to ninety nights in that season, his jealousy became

so strong, that he intended to bring out a mock procession in imitation of it, and introduce Garrick himself on the stage as the principal figure—in this procession, a man was to be dressed out so as to resemble Garrick as much as possible in the character of Steward of the Jubilee, with his wand, white-topped gloves, and the mulberry-tree medallion of Shakspeare hanging at his breast; while some ragamuffin in the procession should address him in 2 well known lines of the grossest flattery—to this Garrick's representative was to make no other answer, but clap his arms, like the wings of a cock, and crow out, Cock-a-doodle-doo!

Garrick had early intelligence of his whole scheme, and the uneasiness which he felt upon the occasion could not be dissembled—he dreaded public ridicule as the most painful of all misfortunes; and in the hands of such a man as Foote, he apprehended the decay, perhaps the ruin, of that reputation which was ever dear to him, and which he had been raising for so many years—however, suddenly this mighty project fell to the ground—a Nobleman, the mutual friend of both, seeing Garrick so very unhappy about this menaced caricature, prevailed upon Foote to abandon the design—the parties met, as if by accident, at the house of this nobleman; when, alighting at the same time from their chariots at his lordship's door, and exchanging significant looks at each other, Garrick broke silence first, by asking, “Is it war or peace?”—“Oh! peace, by all means,” said the other, with much apparent good-will; and the day was spent in great cordiality. (*Cooke and Davies.*)

Sept. 16. **Clandestine Marriage**—19. **Hamlet**.  
 26. **School for Rakes**. Mrs. Winifred = Mrs. Hopkins :—she was a very poor substitute for Mrs. Clive.

30. **Country Girl** = Miss Burton :—after the play will be performed an Ode upon dedicating a building and erecting a statue to Shakspeare at Stratford upon Avon ; in the manner it was performed there—the speaking part by Garrick—the Songs and Choruses by Vernon, Champnes, Mrs. Baddeley, Mrs. Scott, Miss Radley, &c.—Ireland says, that tho' Garrick was a consummate actor, yet he thought that no man who had heard him read or recite his Jubilee Ode would assert, that he was above mediocrity in reciting or reading—the Ode itself was republished with a whimsical parody on it.

Oct. 1. **Romeo and Juliet**. Romeo = Cautherley : Mercutio = Dodd : Juliet = Miss Younge, 1st time.

4. **Cymon, and Ghost**—(acted but once)—Capt. Constant = Cautherley : Roger = Moody : Belinda = Mrs. W. Barry : Dolly = Mrs. Love.

6. **Stratagem**. Archer = King : Scrub = Waldron, his 1st appearance : Boniface = Love : Mrs. Sullen = Mrs. Abington : Cherry = Miss Pope.

7. **King Lear** = Barry : Edgar = Reddish : Bastard = Palmer : Kent = Bransby : Gloster = Burton : Gentleman Usher = Dodd : Cordelia = Mrs. Barry.

9. **Tempest**. Miranda = Mrs. Baddeley.

10. **Provoked Wife**. Sir John Brute = Garrick : Constant = Cautherley : Heartfree = Aikin : Razor = Baddeley : Col. Bully = Vernon : Lady Fanciful = Mrs. Abington : Lady Brute = Mrs. Stephens :

Belinda = Mrs. Jeffries : Mademoiselle = Miss Radley, 1st time.

13. As you like it. Touchstone = King : Jaques = Love : Orlando = Reddish : Adam = Moody : Rosalind = Mrs. Barry : Celia = Mrs. Baddeley.

14. School for Rakes, with, never acted, Jubilee. Ralph = King : Irishman = Moody : Ballad Singer = Vernon : Ostler = Parsons : Country Girls = Mrs. Baddeley and Miss Radley : Margery Jarvis = Mrs. Love : Female Ballad Singer = Mr. Dibdin :—Prologue by King—in the piece will be introduced the Pageant as it was intended for Stratford upon Avon — Characters in Pageant — Benedick = Garrick — Beatrice = Miss Pope — Touchstone = King — Richard 3d = Holland — Romeo = Brereton — Hamlet = Cautherley — Falstaff = Love — Lear = Reddish — Antony = Aikin — Portia = Mrs. W. Barry — Apollo = Vernon — Tragic Muse = Mrs. Barry — Comic Muse = Mrs. Abington — Miss Younge's name is not noticed — but no doubt she, Palmer, Parsons, &c. walked in the Pageant — Mrs. Bradshaw is also omitted in the bill of the Jubilee — she acted Goody Benson — a particular account of the different scenes of the Jubilee, and of the characters that walked in the Pageant, may be met with in the notes to the new Edition of Davies' Life of Garrick published in 1808 — Garrick is supposed to have written the dialogue of the Jubilee; it was never printed having been intended merely as a vehicle for introducing the Pageant — the D. L. Manuscript was burnt with the theatre in 1809 — Elliston borrowed the Bath Copy, and lost it — it no doubt existed in some Provincial theatre, as it was performed at C. G. on April the 23d 1816.

Davies says, that Steevens, to the great annoyance of Garrick, turned the whole business of the real Jubilee at Stratford into ridicule—and indeed it seems to have been a foolish affair, better calculated to gratify Garrick's vanity, than to do honour to Shakspeare—the D. L. Jubilee was very pleasing in the representation and was acted through the whole season to crowded houses—the Pageant, which was ingeniously contrived, and judiciously managed, proved one of the most magnificent Spectacles ever exhibited on the stage; and had the singular merit of uniting sense with show, as being a sort of dumb representation of many of Shakspeare's best scenes.—For the Jubilee at Stratford see also Cradock's Memoirs vol. 1 p. 211—it was not only a foolish affair, but it went off badly.

17. Plain Dealer. Jerry Blackacre = W. Palmer : Widow Blackacre = Mrs. Hopkins, 1st time.

19. All in the Wrong. Sir John Restless = King : Beverley = Cautherley : Belinda = Mrs. Abington : Lady Restless = Mrs. Hopkins.

20. Revenge. Zanga = Holland : Alonzo = Reddish : Carlos = Jefferson : Leonora = Mrs. Baddeley.

21. New way to Pay old Debts. Love—Burton—Waldron — Palmer—Cautherley—J. Aikin.—Moody—W. Palmer—Mrs. Hopkins—Miss Younge—Mrs. Bradshaw—the cast was probably—Sir Giles Overreach = Burton : Wellborn = Palmer : Justice Greedy = Love : Marrall = Waldron : Allworth = Cautherley : Lord Lovell = J. Aikin : Lady Allworth = Mrs. Hopkins : Margaret = Miss Younge : Froth = Mrs. Bradshaw:—this is the 2d or 3d time that Gar-



rick revived this play without giving it a fair chance of success—see Oct. 19 1748 — and May 11 1759.

23. Henry 4th part 1st. Falstaff = Love : Hotspur = Holland : King = Bannister : Prince of Wales = Cautherley : Sir Walter Blunt = Palmer : Poins = Packer : Carriers = Moody and Parsons : Lady Percy = Mrs. Stephens : Hostess = Mrs. Bradshaw : —the characters dressed in the habits of the times.

26. Merchant of Venice. Shylock = King : Anthonio = Reddish : Bassanio = Cautherley : Gratiano = Jefferson : Launcelot = W. Palmer : Gobbo = Parsons : Lorenzo = Vernon : Portia = Mrs. Abington : Nerissa = Mrs. Jefferies : Jessica = Mrs. Baddeley.

27. New way to Pay old Debts, 3d time.

30. Mourning Bride. Osmyn = Holland : King = J. Aikin : Garcia = Palmer : Zara = Mrs. Hopkins : Almeria = Miss Younge, 1st time.

31. Tancred and Sigismunda. Tancred = Holland : Siffredi = Jefferson : Osmond = Aikin : Sigismunda = Mrs. Barry.

Nov. 1. School for Lovers. Lady Beverley = Mrs. Hopkins, 1st time.

2. Provoked Husband. Lord Townly = Barry : Sir Francis = Love : Manly = Packer : Count Basset = Palmer : John Moody = Isaac Sparks : Squire Richard = W. Palmer : Lady Townly = Mrs. Barry : Lady Wronghead = Mrs. Hopkins : Lady Grace = Mrs. Stephens : Miss Jenny = Miss Radley, 1st time.

6. Tamerlane = Aikin : Bajazet = Barry : Mone-  
ses = Reddish : Arpasia = Mrs. Barry : Selima =  
Miss Younge.

8. Conscious Lovers. Myrtle = Jefferson : Cim-  
berton = Love : Sealand = Aikin : Phillis = Miss  
Pope :—see April 1 1769.

9. London Merchant. Maria = Miss Younge,  
1st time.

11. Fair Penitent. Horatio = Barry : Lothario =  
Reddish, 1st time : Sciolto = Aikin : Calista = Mrs.  
Barry.

13. Richard 3d = Holland : Richmond = Aikin :  
Henry 6th = Reddish : Buckingham = Jefferson :  
Tressel = Cautherley : Queen = Mrs. Hopkins : Lady  
Anne = Miss Younge, 1st time.

14. Much ado. Benedick = Garrick : Leonato =  
Aikin : Claudio = Cautherley.

15. Way to keep him. Mrs. Lovemore = Mrs.  
Baddeley, 1st time : Muslin = Mrs. Hopkins.

16. Wonder. Felix = Garrick : Col. Briton =  
Jefferson : Gibby = Johnston : Flora = Miss Pope.

17. Cymbeline. Cloten = Jefferson : Guiderius =  
Aikin : Arviragus = Palmer : Philario = Parsons.

18. Othello = Barry : Iago = Holland : Cassio =  
Palmer : Roderigo = Vernon : Desdemona = Mrs.  
Barry : Æmilia = Mrs. Hopkins.

21. Earl of Essex. Queen = Mrs. Hopkins.

22. Alchemist. Abel Drugger = Garrick : Face =  
Palmer : Dol Common = Mrs. Hopkins.

23. Not acted 9 years, Amphitryon. Jupiter =  
Reddish : Sosia = King : Mercury = Jefferson : Am-  
phitryon = J. Aikin : Gripus = Parsons : Alcmena =  
Miss Younge : Phædra = Miss Pope.

24. Countess of Salisbury.

27. Zingis. Timur = Holland, his last time of acting.

28. Royal Slave. Oroonoko = Barry : Aboan = Aikin : Lieut. Governor = Palmer : Blandford = Jefferson : Imoinda = Mrs. Barry.

29. Every Man in his Humour. Kately = Garrick : Young Knowell = Aikin : Wellbred = Palmer : Master Stephen = W. Palmer : Brainworm = Baddeley : Dame Kately = Mrs. Baddeley.

Dec. 1. Douglas = Brereton : Old Norval = Packer : Glenalvon = Palmer : Lord Randolph = Jefferson : Lady Randolph = Mrs. Barry.

4. Jealous Wife. Mr. and Mrs. Oakly = Reddish, and Mrs. Abington.

6. Suspicious Husband. Ranger = Garrick : Frankly = Aikin : Jack Meggot = Vernon : Mrs. Strickland = Mrs. Stephens : Jacintha = Mrs. Jeffries : Clarinda = Miss Pope.

8. Confederacy. Brass = King : Dick = Palmer : Moneytrap = Parsons : Clarissa = Mrs. Barry : (probably Mrs. W. Barry) Flippanta = Miss Pope : Corinna = Mrs. Abington.

11. Hypocrite. Maw-worm = Weston, his 1st appearance this season.

12. Cymbeline. Jachimo = Palmer, 1st time : Guiderius = Catherley, 1st time : Arviragus = Brereton, 1st time.

13. Jane Shore. Hastings = Garrick : Gloster = Love : (rest as Nov. 24 1768)—with Lyar. Young Wilding = Palmer : Papillion = Parsons. *r. b.*

16. Merry Wives. Ford = Aikin, 1st time : Slender = Catherley, 1st time : Mrs. Ford = Mrs. Abington, 1st time.

19. Way to keep him. Lovemore = Cautherley, 1st time.

23. Not acted 5 years, Love for Love. Valentine = Reddish : Tattle = Dodd : Foresight = Parsons : Ben (with a song) = Moody : Sir Sampson Legend = Burton : Scandal = Palmer : Jeremy = Baddeley : Angelica = Miss Younge : Mrs. Frail = Mrs. Jeffries : Miss Prue = Mrs. Abington : Mrs. Foresight = Mrs. Reddish : Nurse = Mrs. Bradshaw.

26. London Merchant. Trueman = Brereton, 1st time.

Jan. 2. Zara. Lusignan = Garrick : Osman = Reddish, 1st time : Zara = Mrs. Barry.

4. Macbeth = Barry : Macduff = Reddish : Banquo = Packer : Malcolm = Cautherley : Rosse = Aikin : Wounded Captain = J. Aikin : Hecate = Champnes : Witches = Burton, Moody, and Baddeley : Lady Macbeth = Mrs. Barry : Lady Macduff = Mrs. Reddish.

6. Fair Penitent, with, never acted, Trip to Scotland. Cupid = Master Cape : Griskin (a wealthy citizen) = Parsons : Jemmy Twinkle (a city apprentice) = Brereton : Sotherton (a strolling player) = Palmer : Miss Griskin = Miss Pope : Mrs. Fillagree (her governess, and housekeeper to Griskin) = Mrs. Bradshaw : Landlady = Mrs. Love : Miss Flack = Miss Burton : — the author calls this piece a whimsical trifle—Cupid speaks the Prologue in the dress of a postilion—Griskin reproaches Mrs. Fillagree for encouraging Jemmy Twinkle to visit her and his niece—when he has made his exit, Fillagree lets the young couple out of a closet, and advises them to set off for Scotland—Miss Griskin is rather

afraid to take so decisive a step—Jemmy is very ardent in his professions of love for her—at last he carries her off—Griskin pursues them, and prevails on Fillagree to accompany him—the scene changes to an Inn on the North road—Miss Griskin, now Mrs. Twinkle, enters on her return from Scotland—she is delighted at being married—Jemmy's ardour is vastly abated—Griskin and Mrs. Fillagree arrive at the Inn—Fillagree consents to marry Griskin upon condition that he will forgive his niece—several young couples run in—particularly Sotherton and Miss Flack—this excellent Farce is attributed to Whitehead—Mrs. Fillagree's extreme anxiety about her reputation is truly comic.

8. Beggar's Opera. Lucy = Miss Pope.

9. Henry 4th. Hotspur = Barry : Lady Percy = Mrs. Barry.

10. False Delicacy. Col. Rivers = Aikin, 1st time.

13. School for Rakes. Sir William Evans = Hurst, 1st time.

15. King Lear = Barry.

16. Not acted 6 years, Double Gallant. Atall = King : Sir Solomon Sadlife = Parsons : Lady Sadlife = Mrs. Abington : Lady Dainty = Miss Younge : Sylvia = Mrs. Baddeley :—with Garrick's Ode, 7th time.

19. Henry 4th part 2d. King = Garrick : Falstaff = Love : Shallow = Parsons.

25. (and 31) Careless Husband. Sir Charles Easy = Reddish : Lord Foppington = Dodd : Lord Morelove = Jefferson : Lady Betty Modish = Mrs. Abington : Lady Easy = Miss Younge : Edging = Miss Pope : Lady Graveairs = Mrs. Reddish.

27. (and 29) Not acted 4 years, Siege of Damascus. Phocyas = Barry: Eumenes = Hurst: Caled = Aikin: Daran = Wolf, his 1st appearance: Eudocia = Mrs. Barry.

Feb. 3. Conscious Lovers. Young Bevil = Reddish, 1st time.

7. Foundling. Young Belmont = Reddish, 1st time: Sir Charles Raymond = Bannister: Faddle = Dodd: Col. Raymond = Packer: Sir Roger Belmont = Love: Rosetta = Miss Pope: Fidelia = Mrs. Baddeley, 1st time.

8. Never acted there, Lionel and Clarissa, or a School for Fathers. Lionel = Vernon: Col. Oldboy = Parsons: Jessamy = Dodd: Sir John Flowerdale = Aikin: Jenkins = Bannister: Harman = Fawcett: Clarissa = Mrs. Baddeley: Diana = Mrs. Wrihten, her 1st appearance: Jenny = Miss Radley: Lady Mary Oldboy = Mrs. Bradshaw:—this piece is written by Bickerstaffe—it is vastly superiour to the generality of Operas—the circumstance of Col. Oldboy's assisting Harman to run off with his own daughter is truly comic.

13. Garrick acted Archer.

15. Double Gallant. Careless = Jefferson: Cleirimont = Packer: Clarinda = Mrs. Jeffries: Wishwell = Miss Radley.

21. King Lear = Garrick: Cordelia = Mrs. Barry.

27. Provoked Husband. Lord Townly = Reddish: Lady Townly = Young Lady, her 1st appearance.

March 1. Rule a Wife. Leon = Garrick: Estifania = Mrs. Abington.

3. Never acted, Word to the Wise. Capt. Dormer = Palmer: Sir George Hastings (a coxcomb—but

with excellent principles) = King : Sir John Dormer (father to Capt. and Miss Dormer) = Reddish : Willoughby (a man who thinks that every thing which happens, is for the best) = Aikin : Villars (a young man employed by Sir John as an assistant in his literary pursuits) = Catherley : Miss Montagu = Mrs. Barry : Miss Dormer = Miss Younge : Miss Willoughby = Mrs. Baddeley : Mrs. Willoughby = Mrs. Jefferies :—Capt. Dormer and Miss Montagu are contracted—neither of them has any inclination for the other—Capt. Dormer is in love with Miss Willoughby—Miss Willoughby elopes from her father's house in the expectation that Capt. Dormer will carry her to Scotland, and marry her—as she has taken this important step without Capt. Dormer's knowledge, he thinks himself entitled to treat her without much ceremony—she is alarmed at her situation, and puts herself under the protection of Miss Montagu—it is not known where she is—in the 5th act, Capt. Dormer pays his addresses to Miss Montagu, merely with a view to remove the suspicious entertained against him about Miss Willoughby—Miss Montagu pretends to be apprehensive of his attachment to Miss Willoughby — Capt. Dormer speaks slightly of her—Miss Willoughby, who had overheard the conversation, pulls him by the sleeve—the ladies laugh at him—in the other part of the plot, Sir George Hastings makes love to Miss Dormer—she declines his offers, and requests him to screen her from her father's resentment—Sir John is enraged at Sir George, and gives him a challenge—just as they are going to fight, Miss Dormer throws herself between them—she acknowledges her love for ano-

ther person—at the conclusion, Sir John approves of the union of his son with Miss Willoughby—and of the union of his daughter with Villars—Villars turns out to be the son of Willoughby—Sir George pays his addresses to Miss Montagu—she has had from the first an inclination for him—the discovery of Villars' birth is too much in the style of a novel—in all other points this is a good sentimental C.—Capt. Dormer and Miss Montagu are by far the best characters—this play came out on a Saturday—Kelly the author of it was at that time very unpopular, from a supposition that he was employed by government to defend measures generally disapproved; and Wilkes' friends were determined to damn the play, without any regard to its merits or demerits—when the curtain drew up all was confusion between the loud hissings of Kelly's enemies, and the plaudits of his numerous friends—the performers were so disconcerted that their only endeavour was to get through the C. in any manner—this with much difficulty was effected, and the play given out for the following Monday—a new contest now arose, and as the consequences of the dispute appeared serious, Kelly proposed to withdraw his piece, and Cymbeline was given out instead of it—this conciliatory measure did not produce the desired effect—after the Farce 200 Gentlemen calling for the Manager and threatening the demolition of the house if a Word to the Wise was not performed as first announced—Lacy, the only Manager in town, sent Hopkins the Prompter to assure the company it should; and peace was restored for that evening—As it was easy to foresee a renewal of the riot on the Monday,



Kelly called on Garrick, on the Sunday, to consult with him what was best to be done ; it was agreed that Kelly should request his friends to give up the point ; this he did, but his friends replied, that the cause was not his cause now, but the public's, and if party disputes were once introduced in the theatre, our most rational amusements would quickly be at an end ; that they would not suffer the town to be contracted in its pleasures from private pique or personal resentment ; all they contended for was a fair hearing for the piece—and that they insisted it should have—On the Monday the riot was renewed with encreased violence, as soon as King attempted to speak the Prologue—after some time Garrick advanced with a request from Kelly that the play might be withdrawn—this Kelly's friends would not consent to—near 3 hours were spent in confusion ; one party calling for Cymbeline and the other as warmly countermanding it—Kelly himself made a very proper address to the house—at last it was determined that False Delicacy should be acted the next night for his benefit—on this each party retired, and as there had been no performance, the money was returned—on the Tuesday False Delicacy was performed with much difficulty, even the female performers were insulted, and Mrs. Baddeley narrowly escaped being greatly hurt with an orange—when the Farce began things grew quieter and at the conclusion of it every body departed peaceably—(*Gentleman's Magazine*)—Wilkinson tells us that this C. was well received at Hull, York, and Bath—see C. G. May 13 1777.

Davies says—“ Kelly had written a poem called

“ Thespis, in which he had outrageously attacked  
 “ Mrs. Clive, Mrs. Dancer and Moody, and at the  
 “ same time, from the bias of his connexions, had  
 “ poured forth lavish praises upon some of the lowest  
 “ actors—when False Delicacy was to be put into  
 “ rehearsal, he consulted Garrick about distributing  
 “ the parts—he now to his regret found his error in  
 “ making so free with those persons whose assistance  
 “ was absolutely necessary to him—Garrick pre-  
 “ vailed on Mrs. Dancer to sacrifice her resentment  
 “ to the interest of the community—to Mrs. Clive  
 “ Kelly had not the courage to make any application,  
 “ nor would Moody be brought to any terms of ac-  
 “ commodation.”

Kelly published his *Thespis* in the autumn of 1766—it is written in imitation of the *Rosciad*, and in some parts intended as an answer to it—Churchill is partial, and at times illiberal, but he does not seem influenced by private pique—Kelly in some of his remarks is personal, unjust, and scurrilous—he calls Mrs. Dancer “ a moon-eyed idiot,” and says Barry had some few weeks ago crammed her on the town—see Opera house Hay. 1766—he bestows about 20 lines of abuse on Moody—he attacks Mrs. Clive for sometimes playing genteel Comedy—this was very fair—but he had previously said, that she excelled in vulgar, boisterous, and detestable parts, because they suited her natural disposition, and that on these occasions she was not an actress, but the actual woman—he adds—

“ Pope, tho’ undamn’d with any casual part  
 “ Of Clive’s weak head, or execrable heart.”

Kelly had no right to say any thing of Mrs. Clive's private character, and still less right to say what was not true—these are the worst parts of *Thespis*—many of the remarks are not only judicious, but candid—Kelly speaks rather favourably of Hurst, Ackman, and Bransby, but Davies' assertion, about lavish praise, is without foundation—the poem appears to be written by a man of good abilities, but of coarse manners.

Kelly published the 2d part of *Thespis* in 1767—in this he reviews the merits of the C. G. performers—he depreciates Woodward very unjustly, but his remarks are in general good—and he avoids the scurrility with which he had disgraced himself, rather than the performers, in the former part.

*Ignotum Tragicæ genus invenisse Camenæ  
Dicitur, et plaustri vexisse poemata Thespis,  
Quæ canerent agerentque peruncti fœcibus ora.*

By *plaustri* Horace seems to have meant moveable stages—such as those on which our Coventry pageants were formerly exhibited—(see Vol. 1 p. 2)—and such as are still used by itinerant performers at fairs—the Delphine Editor says in a note—“*Thespis* and others were carried about in carts and vented their jokes and scurrilities on all whom they met”—but how is this to be reconciled with what Horace says of *Thespis* as the inventor of the Drama—and with what Scaliger says in the preceding note—“it is not certain who first invented the Drama, but it is sufficiently clear that *Thespis* improved it—he went about in carriages with hang-

“ing scenes”—the Delphine Editor refers us to Plutarch’s life of Solon, but all that Plutarch says of Thespis is as follows—“when Thespis first began to act at Athens, Solon asked him, if he was not ashamed of telling such great lies before so many people—Thespis said there was no vast harm in telling lies in joke—‘Ay but,’ said Solon, striking the ground violently with his stick, ‘if we once approve of lies in joke, we shall soon find them in our bargains.’”

March 5. Monday. Word to the Wise.

6. False Delicacy.

8 and 13. Garrick acted King Lear.

17. Othello = Barry : Iago = Reddish.

19. Garrick’s Ode, 8th and last time.

20. Barry’s bt. Herod and Mariamne. Herod = Barry : Flaminius = Palmer : Sohemus = Aikin : Mariamne = Mrs. Barry : Salome = Mrs. Hopkins : Arsinoe = Miss Radley :—this was no doubt Fenton’s play ; the name of it was changed very improperly, as there is an old Tragedy called Herod and Mariamne.

22. King’s bt. Clandestine Marriage, with Linco’s Travels, and Peep behind the Curtain. Lady Fuz = Mrs. Hopkins.

24. Mrs. Abington’s bt. Cymon, with, not acted 8 years, (acted April 11 1765) Frenchified Lady never in Paris. Palamede = Jefferson : Rhodophil = Palmer : Melantha = Mrs. Abington : Doralice = Mrs. Reddish : Philotis = Mrs. Love.

26. Mrs. Barry’s bt. Zenobia. Teribazus = Palmer, 1st time : Megistus = Jefferson.

27. Miss Pope’s bt. Not acted 10 years, Tender

Husband. Capt. Clerimont = Reddish : Humphry Gubbin = Dodd : Sir Harry Gubbin = King : Clerimont Sen. = Packer : Pounce = Baddeley : Tipkin = Parsons : Bidy = Miss Pope : Mrs. Clerimont = Miss Younge : Fainlove = Mrs. Jefferies : Aunt = Mrs. Love.

31. Reddish's bt. Not acted 40 years, Double Falshood. Julio = Reddish : Henriquez = Aikin : Duke Angelo = Bransby : Roderick = Palmer : Camillo = Hurst : Don Bernard = Parsons : Master of the Flocks = Moody : Leonora = Miss Younge : Violante = Mrs. Jefferies.

April 2. Love's bt. Provoked Wife. Sir John Brute = Love, 1st time there : Razor = Parsons : Lady Brute = Mrs. Barry, 1st time.

3. Dodd's bt. Funeral. Campley = Dodd : Lady Charlot = Miss Younge : Lady Brumpton = Mrs. Hopkins : — with an Opera, never acted there, called the Florist's Wedding—by Dodd, &c.—Mrs Dodd had left D. L. on account of domestic disputes—she went to Norwich and died not long after. (*B.M.*)

7. Aikin's bt. Venice Preserved. Jaffier = Barry : Pierre = Aikin, 1st time : Belvidera = Mrs. Barry.

19. Cautherley's bt. Not acted 3 years, Merope. Dorilas = Cautherley, 1st time : Polyphontes = Palmer : Narbas = Packer : Merope = Mrs. Barry, 1st time.

20. Mrs. King's bt. By desire. Richard 3d = King, 1st time on that stage.

21. Miss Younge's bt. Fair Penitent. Horatio = Bensley from C G. : Calista = Miss Younge, 1st time.

25. Dibdin's bt. Clandestine Marriage. Lord Ogleby = Dibdin : Sterling = Love : Lovewell =

Cautherley : Fanny = Mrs. W. Barry : Mrs. Heidelberg = Mrs. Hopkins.

26. Bannister's bt. Beggar's Opera. Macheath = Bannister, 1st time.

30. For bt. of Champnes and Mrs. W. Barry. Cymon, with Minor. Smirk, Shift, and Mrs. Cole (with Imitations and the Epilogue) = Bannister : Minor = J. Aikin : Loader = Palmer : Transfer = Weston :—Wilkinson says, that Bannister learnt to imitate of him, by seeing him imitate at Norwich.

May 2. Hamlet = Cautherley : Polonius = Love, 1st time : Laertes = Brereton, 1st time : Ophelia = Miss Radley, 1st time.

3. Committee. Teague = Moody : Careless = Jefferson : Blunt = J. Aikin : Day = Parsons : Obediah = Love : Abel (for that night only) = King : Mrs. Day = Mrs. Bradshaw : Ruth = Mrs. W. Barry.

4. For bt. of Bransby and Burton. Funeral. Lady Harriet = Mrs. Bulkley from C. G.

7. For Miss Radley's bt. Provoked Husband. Lord and Lady Townly = Barry and Mrs. Barry : Count Basset = Dodd :—with, never acted, the Ladies' Frolick. Dodd—Parsons—Bannister—Moody—Miss Radley, &c.—this Farce is taken from the Jovial Crew by Love—it is not printed—*r. b.*

8. Brereton acted Romeo for his bt.

11. Double Falshood.

14. For bt. of Isaac Sparks. Love for Love. Sir Sampson Legend = Sparks :—with a Farce, never performed there, called the Brave Irishman. Capt. O'Blunder = Sparks : Dr. Clyster = Parsons.

15. Cymbeline. Belarius = J. Aikin, 1st time :—with Trip to Scotland, 15th time.

16. For bt. of Wright and Keen. Richard 3d = King.

18. Rule a Wife. Leon = Reddish, 1st time.

21. Jane Shore. Hastings = Aikin.

23. Tempest. Miranda = Miss Younge.

24. Theatrical Fund. Every Man in his Humour. Kitley (with an occasional Prologue) = Garrick : Brainworm = Moody, 1st time : Mrs. Kitley = Miss Younge, 1st time :—*r. b.*—Baddeley and his wife did not play the latter part of the season.

30. Orphan. Chamont = Palmer, 1st time.

June 1. Cymbeline, with Miller of Mansfield. Miller = Moody : King = J. Aikin : Dick = Palmer.

5. Love for Love, and Jubilee, 91st time—last performance. (*Bills from B. M.*)

June 7. (out of the season.) Catches and Glee— with the Country Madcap. Lord Bilkum = Dodd : Mordecai = Messink : Cantileno = Gentleman : Ballad = Phillips : Lowborn = Fawcett : Country Madcap = Miss Radley :—this is Miss Lucy in Town—the name of the piece and of some of the characters is changed. *r. b.*

Garrick acted Brute 2 times—Benedick 1—Felix 2—Abel Drugger 3—Kitley 2—Ranger 1—Hastings 1—Lusignan 1—Henry 4th 2—Archer 1—Lear 3—Leon 1.

Old Women Weatherwise—this contemptible Interlude is attributed to G. S. Carey—it was acted at D. L. in the course of 1770—Cramp = Mr. Hartry : Twitch = Mrs. Bradshaw : Rheum = Mrs. Dorman.

King had the Bristol theatre this summer—Henderson in one of his letters says—“it is known that

“King lost £80 the season he held it”—the following bill shows that he had a good company.

July 11 1770. Never acted there, the Provoked Wife—  
—with alterations and emendations—Sir John Brute = King : Constant = Lewes : Heartfree = Hull : Lord Rake = Ellard : Col. Bully (with a song) = Kear : Razor = Banister : Lady Fanciful = Miss Younge : Lady Brute = Mrs. Barry : Belinda = Miss Burton : Mademoiselle = Mrs. Green:—a new dance by Aldridge and Mrs. King—and Miss in her Teens. Fribble = Banister : Flash = Ellard : Loveit = Lewes : Puff = Winstone : Miss Bidy = Miss Valois : Tag = Mrs. Green :—Boxes 3s. and 6d.—Pit 2s. and 6d.—Gallery 1s. and 6d.

Charles Holland died of the small-pox on Dec. the 7th, at the age of 36—he had several requisites for a good actor—an agreeable manly appearance, with a strong, clear, well-toned voice; a perfectly good ear, and great industry and application—when under the immediate eye and direction of Garrick, he was scrupulously exact; and if he seldom rose to excellence, his endeavours to attain it merited approbation—it was his misfortune to be too much elated with applause, and in consequence of this he sometimes became extravagant in action, and stretched his voice to an insufferable degree of loudness; but to his praise it must be allowed, that he represented some parts invariably well, and those difficult ones—such as Iago and Jachimo—by a constant attention to Garrick’s manner, voice, and action, he did not displease when he represented some of Garrick’s most favourite characters—as Chamont—Hastings, and particularly Tancred. (*Davies and Victor.*)



Churchill censures him severely for his imitation of Garrick—

“ The Actor, who would build a solid fame,  
 “ Must imitation’s servile arts disclaim ;  
 “ Act from himself, on his own bottom stand,  
 “ I hate e’en Garrick thus at second hand.”

The Dramatic Censor speaks much less favourably of Holland than Davies does—he thinks that Holland’s forte lay in serious Comedy.

In a Farce called Garrick in the Shades 1779—Holland is represented as grossly illiterate—his father is said to have been a baker at Chiswick—Foote attended Holland’s funeral, on returning to town he said he had seen him shoved into the family oven—Foote had a serious regard for Holland, but when a joke occurred to his mind, he spared neither friend nor foe—see Cradock’s Memoirs vol. 1 p. 32.

*Holland’s characters—selection only.*

D. L. 1755-1756. Oroonoko—Dorilas in Merope—George Barnwell—\*Florizel in Winter’s Tale altered—Hamlet—Chamont.

1756-1757. Carlos in Revenge—Marcus in Cato—Polydore—Jaffier—Romeo.

1757-1758. Ferdinand in Tempest—Moneses—Hippolitus—Jupiter in Amphitryon—Torrismond—Nerestan—Essex.

1758-1759. Young Bevil—Tancred—\*Hamet in Orphan of China—Col. Briton.

1759-1760. Osmyn in M. B.—Osman in Zara—

Col. Manly in Woman's a Riddle—\*Aboan in Oroonoko altered—Young Norval—Hotspur—Richard 3d.  
1760-1761. Juba.

1761-1762. Bajazet—Achmet in Barbarossa — Jachimo—Lord Hardy—Col. Standard—Carlos in Love makes a Man.

1762-1763. Pembroke in Lady Jane Gray—Pierre—Protheus in Two Gentlemen of V.—Prince of Wales in Henry 4th part 2d—\*Col. Medway in Discovery—Horatio in F. P.—Macbeth.

1763-1764. Oakly—Lovemore—Don Carlos in Mistake—Horatius in R. F.—Zamti in Orphan of China—Hastings.

1764-1765. Pyrrhus in D. M.—Don Felix—Beverley in All in the Wrong—Sir John Dorilant in School for Lovers—Iago.

1765-1766. \*Manly in Plain Dealer altered—\*Sir John Melvil in C. M.—Faulconbridge—Ventidius.

1766-1767. \*Moody in Country Girl—\*Earl of Warwick—Clytus—Lothario.

1767-1768. Freeport in English Merchant—\*General Melmoth in Widowed Wife—\*Col. Rivers in False Delicacy—\*Teribazus in Zenobia—Bassanio.

1768-1769. Zanga—\*Sir William Evans in School for Rakes—Prospero.

\* *Originally.*

The Dramatic Censor was printed in 1770—it is an useful and entertaining work, in 2 vols. 8vo.—the writer's remarks on the Players are much better than his remarks on the Plays.

## C. G. 1769-1770.

Sept. 18. Love in a Village. Deborah Woodcock = Mrs. Pitt :—with Miller of Mansfield. Miller = Dunstall : Dick = Wroughton.

22. Henry 5th. Henry 5th = Smith : Exeter = Hull : Constable of France = Clarke : Fluellin = Shuter : Pistol = Dyer : Mackmorris = Barrington : Jamy = Dunstall : Princess Katharine = Mrs. Mattocks : Hostess = Mrs. Pitt :—the Coronation, with the ceremony of the Champion—a real horse seems to have been introduced on the stage.

The first mention in history of the Champion is at the Coronation of Richard the 2d—but the office itself existed before that time, as Sir John Dymock was admitted Champion in virtue of an estate which he possessed in Lincolnshire—his office is to come into Westminster Hall, while the King is at dinner, completely armed, and having thrown down his gauntlet, to challenge all those who dispute the King's just right to the throne—thus Rapin—Scott, in the 10th note to the 1st Canto of Marmion, says —“ Robert de Marmion who was a distinguished  
 “ follower of William the Conqueror, obtained a grant  
 “ of the castle and town of Tamworth, and also of the  
 “ manor of Scrivelby in Lincolnshire—one, or both of  
 “ these noble possessions, was held by the honourable  
 “ service of being the royal champion, as the ancestors  
 “ of Marmion had formerly been to the Dukes of Nor-  
 “ mandy—but after the castle and demesne of Tam-  
 “ worth had passed through four successive barons

“ from Robert, the family became extinct in the per-  
 “ son of Philip de Marmion who died in 20th Edward  
 “ the 1st without issue male—he was succeeded in  
 “ his castle of Tamworth by Alexander de Freville  
 “ who married his granddaughter—Baldwin de Freville,  
 “ Alexander’s descendant, in the reign of Richard the  
 “ *first*, by his supposed tenure of the castle of Tam-  
 “ worth, claimed the office of champion, but it was  
 “ adjudged to Sir John Dymoke, to whom the manor  
 “ of Scrivelby had descended by another of the co-  
 “ heiresses of Robert de Marmion”——it must have  
 been in the reign of Richard the *second* that the dis-  
 pute about the office of champion took place, as  
 Scott says that the male issue of Robert de Mar-  
 mion was not extinct till the reign of Edward  
 the 1st.

25. London Merchant. George Barnwell =  
 Wroughton : Uncle = Hull : Milwood = Mrs. Ward :  
 Maria = Mrs. Mattocks : Lucy = Mrs. Green.

27. Every Man in his Humour. Wellbred =  
 Lewes.

29. Maid of the Mill, and Citizen.

30. Recruiting Officer. 2d Recruit = Lewes.

Oct. 1. Miser. Lovegold = Shuter : Frederick =  
 Wroughton : Clerimont = Hull : Ramilie = Dyer :  
 Lappet = Mrs. Green : Mariana = Mrs. Bulkley.

3. She wou’d and she wou’d not. Trappanti =  
 Woodward : Don Manuel = Shuter : Don Philip =  
 Bensley : Soto = Dunstall : Hypolita = Miss Mack-  
 lin : Flora = Mrs. Lessingham : Viletta = Mrs. Pitt :  
 Rosara = Mrs. Mattocks.

4. Richard 3d, with Coronation.

5. Inconstant. Oriana = Mrs. Lessingham.

6. **Romeo and Juliet.** Romeo = Smith : Mercutio = Woodward : Peter = Quick : Juliet = Mrs. Belamy : Nurse = Mrs. Pitt.

7. Never acted, **Man and Wife, or the Shakspeare Jubilee.** Marcourt = Woodward : Cross = Shuter : Kitchen = Dunstall : Col. Frankly = Perry : Luke = Lewes : Ostler = Quick : Mrs. Cross = Mrs. Green : Charlotte (daughter to Mr. and Mrs. Cross) = Mrs. Bulkley : Sally (her sister—a forward girl) = Young Lady, being her first appearance on any stage : Lettice (Charlotte's maid) = Mrs. Mattocks : Landlady = Mrs. Gardner :—before the Comedy, a Prelude — Dapperwit = Dyer : Jenkins = Hull : Townly = Wroughton :—end of act 2d, a Pageant — end of act 3d, a representation of the Amphitheatre at Stratford upon Avon, with a Masquerade—Cross wants Charlotte to marry Kitchen—Mrs. Cross wants her to marry Marcourt—she is in love with Col. Frankly—Marcourt suggests to Mrs. Cross, that it is very fashionable for a lady to receive masks at her own house, before going to the masquerade—Mrs. Cross readily assents—Charlotte dresses Lettice in the Turkish habit in which she had promised to meet Kitchen—Sally pretends to tell Marcourt as a great secret, that her sister, instead of wearing a pink domino, as she had agreed with him to do, is really dressed as a Turk—Marcourt and Kitchen suppose Lettice to be Charlotte—Col. Frankly and Charlotte enter as married—this C. in three acts was written by Colman—it was acted about 12 times—the folly of Man and Wife continually quarrelling is well ridiculed, and there are some fair things in the

characters of Marcourt and Kitchen — *Marcourt* says—You like Shakspeare now I warrant you ?

*Kitchen*—Like him? I adore him! no man of sense and true taste can do otherwise—he is the turtle of literature—the lean of him may perhaps be worse than the lean of any other meat—but there is a deal of green fat which is the most delicious stuff in the world.

Shuter and Mrs. Green acted very well — Woodward excellently — Dunstall was very happy in Kitchen — and Mrs. Mattocks easy in Lettice — (*Dramatic Censor*)—A Pageant was introduced in this piece with a view to forestall the Pageant in the Jubilee, that was in preparation at D. L.—but this Pageant was very inferiour to the other—this transaction was censured by some persons as unfair—but such anticipations have been the practice from time immemorial, between the Managers of rival theatres —nor had Garrick any right to complain, as it was only the retort courteous, for what he himself did to Rich about the Coronation—the Dramatic Censor in his review of this Play takes upon him to censure the Jubilee severely; and to lament that Shakspeare's muse should furnish materials for a Spectacle —this zeal for Shakspeare comes with an admirably good grace from a person who approves of Tate's *Lear* and Cibber's *Richard the 3d*—*Man and Wife* seems to have been originally acted as a first piece—it was afterwards acted as a Farce, the *Prelude* and *Pageant* being omitted.

17. Love makes a Man.

18. (20-23) Orphan. Castalio = Smith: Chamon = Bensley: Polydore = Wroughton, being their

1st appearance in those characters : Monimia = Miss Miller, her 1st appearance on any stage.

24. Rule a Wife. Leon = Smith : Copper Captain = Woodward : Estifania = Mrs. Bulkley.

26. Jane Shore. Hastings = Smith : Shore = Bensley : Jane Shore = Mrs. Yates : Alicia = Mrs. Bellamy.

27. Lionel and Clarissa.

Nov. 1. Cyrus = Wroughton :—with Country Wife. Pinchwife = Hull : Margery = Miss Ward.

3. Bold Stroke for a Wife. Tradelove = Dunstall : Simon Pure = Quick :—rest as Dec. 27 1762.

6. Tamerlane = Bensley, 2d time : Bajazet = Smith : Moneses = Wroughton : Arpasia = Mrs. Bellamy : Selima = Mrs. Mattocks.

7. Busy Body. Charles = Hull :—see Oct. 5 1762.

15. English Merchant. Freeport = Yates : Spatter = Woodward : Lord Falbridge = Bensley : Sir William Douglas = Hull : La France = Quick : Lady Alton = Mrs. Bellamy : Amelia = Mrs. Yates, 1st time : Molly = Mrs. Mattocks : Mrs. Goodman = Mrs. Barrington.

17. Country Lasses. Heartwell = Hull : Flora = Mrs. Lessingham, 1st time :—rest as before.

23. Way to keep him. William = Dyer : Lady Constant = Mrs. Bulkley.

27. Hamlet = Smith : Ghost = Bensley.

29. Provoked Husband. Lord Townly = Smith, 1st time : Sir Francis = Shuter : Manly = Clarke : Count Basset = Dyer : John Moody = Dunstall : Squire Richard = Hamilton : Lady Townly = Mrs. Yates : Lady Grace = Mrs. Bulkley : Lady Wronghead = Mrs. Pitt : Miss Jenny = Miss Ward.

Dec. 1. Not acted 12 years, *Twin Rivals*. Elder Wou'dbe = Clarke : Younger Wou'dbe = Dyer : Trueman = Hull : Subtleman = Dunstall : Teague = Saunders, from Dublin : Comick = Quick : Mrs. Midnight = Mrs. Pitt : Aurelia = Mrs. Mattocks : Constance = Mrs. Bulkley.

2. Never acted, *Brothers*. Capt. Ironsides (the commander of a privateer) = Woodward : Sir Benjamin Dove = Yates : Belfield Jun. = Smith : Belfield Sen. = Clarke : Paterson = Dyer : Skiff = Quick : Goodwin (a fisherman) = Hull : Philip (his son) = Bensley : Jonathan = Dunstall : Sophia (Sir Benjamin's daughter by a former wife) = Mrs. Yates : Lady Dove = Mrs. Green : Violetta = Mrs. Bulkley : Lucy Waters = Mrs. Mattocks : Fanny Goodwin = Miss Ward :—acted about 22 times—Belfield Jun. and Sophia were mutually in love—Lucy Waters, at the instigation of Belfield Sen., had told Sophia that Belfield Jun. was engaged to herself—Sophia had quarrelled with Belfield Jun.—he had gone to sea with Capt. Ironsides, who is his uncle—at the opening of the play, the privateer is wrecked on the coast of Cornwall—the cargo, which is very valuable, is saved—a marriage between Belfield Sen. and Sophia is daily expected—Lucy Waters acknowledges to Sophia the falsehood of what she had formerly said—and Sophia's love to Belfield Jun. is renewed—Violetta is a Portugueze Lady—the wife of Belfield Sen., but deserted by him—she tells Sophia that she is married to Mr. Belfield—Sophia supposes her to mean the Younger Belfield, who had just made his exit—in the last scene, Violetta is confronted with Belfield Sen.—he begs her forgiveness, and she



grants it — Sophia marries Belfield Jun. — Sir Benjamin Dove is completely henpecked — Lady Dove insists that he should challenge Belfield Jun. — Belfield Jun. perceives that Sir Benjamin only wants to build some reputation with his wife upon the rencounter—Lady Dove enters—Belfield Jun. gives Sir Benjamin an apparent superiority over himself, and, in a whisper, advises him not to suffer Lady Dove to bully him any longer—Sir Benjamin takes his advice, and brings Lady Dove to subjection—this C. was written by Cumberland—it is on the whole a pretty good play—Capt. Ironsides and Sir Benjamin are the best characters—Cumberland in his own Life says—“ this C. has some merits, and “ some faults—some scenes that tell, and some that “ tire”—Garrick was in the house on the 1st night, and was agreeably surprised at the compliment paid him in the Epilogue.

7. For the creditors of the late Miss Elliot. Brothers.

11. Brothers, with, performed but once, Spanish Lady, with alterations. Mattocks — Lewes — Mrs. Mattocks, and the Young Lady who acted in Man and Wife—see May 2 1765—the Young Lady no doubt acted Anna, and Lewes probably one of the sailors.

15. Never acted, Amintas—this is a slight alteration of the Royal Shepherd, which came out at D. L. Feb. 24 1764—it was printed with the following cast — Alexander = Reinhold : Amintas = Tenducci : Agenor = Mattocks : Eliza = Mrs. Mattocks : Thamis = Mrs. Baker.

19. Theatrical Fund. Macbeth. Macbeth =

Smith, 1st time : Macduff = Clarke : Banquo = Bensley : Lenox = Hull : Hecate = Reinhold : Witches = Cushing, Mrs. Pitt, and Quick : Lady Macbeth = Mrs. Yates.

22. Stratagem. Archer = Smith : Scrub = Shuter : Aimwell = Bensley : Mrs. Sullen = Mrs. Lessingham : Cherry = Miss Ward : Dorinda = Mrs. Mattocks.

29. Henry 4th part 1st. Falstaff = Shuter : Hotspur = Smith : King = Gibson : Prince of Wales = Wroughton : Worcester = Hull : Carriers = Dunstall and Quick : Lady Percy = Mrs. Bulkley : Hostess = Mrs. Pitt :—Smith was not a bad Hotspur, but he ought to have acted the Prince of Wales, in which part he would have distanced every competitor.

Jan. 6. Refusal. Sir Gilbert Wrangle = Yates : Frankly = Wroughton : Witling = Dyer : Sophronia = Mrs. Lessingham : Charlotte = Miss Macklin.

21. Cymbeline. Posthumus = Gentleman, 2d appearance on any stage : Pisanio = Hull : Guiderius = Bensley :—rest as Dec. 28 1767.

25. Brothers, 17th time. Sophia = Mrs. Mattocks, 1st time.

Feb. 12. (15 and 22) Woodward's bt. Not acted 20 years, Measure for Measure. Duke = Bensley : Lucio = Woodward : Angelo = Clarke : Claudio = Wroughton : Escalus = Hull : Clown = Dunstall : Elbow = Quick : Isabella = Mrs. Bellamy : Mariana = Mrs. Bulkley.

16. (and 19) Not acted 6 years, Tancred and Sigismunda. Tancred = Smith, 1st time : Siffredi = Gibson : Osmond = Clarke : Sigismunda = Miss Miller, 1st time :—Mrs. Bellamy and the Dramatic Cen-

sor say that this actress had nothing to recommend her but the favour of the acting Manager.

24. Never acted, Timanthes. Timanthes (son to Demophoon by his first wife) = Smith : Demophoon (King of Thrace) = Bensley : Cherinthus (his son by his second wife) = Wroughton : Mathusius (an old general—out of favour with the King) = Clarke : Ismena (daughter to Mathusius—privately married to Timanthes) = Mrs. Yates : Cephisa (Princess of Phrygia) = Mrs. Bulkley :—acted 13 times—Timanthes returns home after having subdued the Scythians—during his absence Demophoon had contracted him to Cephisa—Cherinthus had been sent to bring Cephisa to Thrace—he had fallen in love with her—the Thracians are under the necessity of sacrificing a virgin annually to Apollo—Demophoon selects Ismena for the victim—Timanthes attempts to rescue her, but is disarmed by Demophoon's guards—he then openly avows that Ismena is his wife—Timanthes and Ismena are committed to separate prisons—Demophoon, at the intercession of Cephisa, pardons Ismena—Mathusius gives Timanthes a paper from which it appears that Ismena is the daughter of Demophoon's first wife—Timanthes is struck with horror at having cohabited with his sister as his wife—another paper is found by which it appears that Timanthes is really the son of Mathusius—this sets all to rights—Cherinthus marries Cephisa—this T. (if a Tragedy it may be called) was written by Hoole—the language is sometimes good, but the plot is contemptible, and the whole is too remote from common life to interest one—the scene lies in Thrace,

but the D. P. are any thing but Thracians—they talk of Sir and my Lord—the Prologue contains a compliment to the memory of Powell—Hoole borrowed his play from Metastasio—Metastasio was a man of very good abilities, but necessity compelled him to prostitute them to the service of the Italian Opera.

March 20. Woodward's bt. Not acted 5 years, Relapse. Lord Foppington = Woodward : Loveless = Smith : Young Fashion = Dyer : Sir Tunbelly Clumsey = Dunstall : Worthy = Hull : Lory = Cushing : Coupler = Quick : Syringe = Shuter : Bull = Saunders : Berinthia = Mrs. Bellamy : Amanda = Mrs. Vincent : Miss Hoyden = Mrs. Mattocks : Nurse = Mrs. Pitt :—with the original Epilogue by Woodward — he brought out a Pantomime in Jan. called Harlequin's Jubilee—this was no doubt the reason of his having 2 benefits.

22. For bt. of Mrs. Yates. Never acted there, Earl of Warwick. Warwick = Smith : King Edward = Bensley : Margaret of Anjou = Mrs. Yates : Lady Elizabeth Gray = Mrs. Mattocks :—with Edgar and Emmeline. Edgar = Lewes, 1st time : Florimond = Yates : Emmeline = Mrs. Yates :—Pit and Boxes laid together.

24. Smith's bt. Rival Queens. Alexander = Smith : Clytus = Gibson : Roxana = Mrs. Bellamy : Statira (for that night only) = Mrs. Yates, 1st time.

27. For bt. of Yates. Merchant of Venice. Shylock = Yates : Anthonio = Clarke : Bassanio = Bensley : Gratiano = Dyer : Lorenzo = Mattocks : Launcelot = Shuter : Portia (for that night only) = Mrs. Yates, 1st time : Jessica = Mrs. Baker : Nerissa = Mrs. Vincent :—the Dram. Censor in 1770 says,

Yates' Shylock was contemptible, and hopes he will never mutilate a line of blank verse again.

29. Bensley's bt. Roman Father. Horatius = Bensley, 1st time : Valeria = Mrs. Mattocks :—see Nov. 18 1767.

31. Mrs. Bellamy's bt. Never acted there, (that is as altered by Garrick) Isabella. Biron = Smith : Villeroy = Bensley : Sampson = Dunstall : Isabella = Mrs. Bellamy : Nurse = Mrs. Pitt.

April 5. Miss Macklin's bt.—Macklin acted Shylock and Sir Archy.

17. Mrs. Bulkley acted Statira for her bt.

18. Mrs. Thompson's bt.. Cymbeliné. Posthumus = Bensley, 1st time : Guiderius = Wroughton, 1st time : Imogen = Mrs. Bulkley.

19. Clarke's bt. Earl of Warwick. Pembroke = Clarke.

20. Wonder. Don Felix = Bensley, 1st time : Col. Briton = Wroughton, 1st time : Lissardo = Woodward : Gibby = Shuter : Don Lopez = Dunstall : Violante = Miss Macklin : Flora = Mrs. Pitt : Inis = Mrs. Green : Isabella = Mrs. Mattocks.

24. Mrs. Ward's bt. Earl of Essex. Essex = Kniveton, his 1st appearance : Southampton = Wroughton : Queen = Mrs. Ward : Rutland = Mrs. Bellamy :—with Cheats of Scapin. Scapin = Kniveton : Gripe = Quick.

25. Dunstall's bt. Sir Courtly Nice. Sir Courtly = Woodward : Crack = Shuter : Hothead = Dunstall : Testimony = Gibson : Surly = Clarke : Farewell = Wroughton : Leonora = Miss Macklin : Violante = Mrs. Bulkley : Aunt = Mrs. Pitt :—with Flora. Hob = Dunstall.

26. Hull's bt. *Jealous Wife*. Oakly = Hull, 1st time : Major Oakly = Yates : Charles = Bensley : Lord Trinket = Dyer : Sir Harry Beagle = Woodward : Capt. O'Cutter = Barrington : Russet = Dunstall : Lady Freelove = Mrs. Green : Harriet = Mrs. Mattocks : Mrs. Oakly (by particular desire) = Mrs. Hull, late Miss Morrison.

28. Mrs. Lessingham's bt. *Romeo and Juliet*. Juliet = Mrs. Lessingham :—with Guardian. Young Clackit (1st time and for that night only) = Mrs. Lessingham :—rest as April 4 1769.

30. Younger's bt. *Cato*. Cato = Younger : Juba = Smith : Sempronius = Clarke : Syphax = Gibson : Portius = Bensley : Marcus = Wroughton : Marcia = Miss Miller : Lucia = Mrs. Mattocks.

May 7. Oroonoko = Gentleman, his 1st appearance on any stage : Aboan = Bensley : Blandford = Hull : Jack Stanmore = Quick : Daniel = Shuter : Driver = Dunstall : Imoinda = Miss Miller : Widow = Mrs. Pitt : Charlot Welldon = Mrs. Barrington.

8. Theodosius = Wroughton : Varanes = Smith : Athanais = Miss Miller.

10. George Barnwell—end of the play *Hippisley's Drunken Man* with additions and alterations by Shuter—with *Miss in her Teens*. Fribble (with a song) = Shuter. *r. b.*

14. For bt. of Lewes and Morris. Richard 3d (by particular desire and for that night only) = Shuter.

22. For bt. of Quick, and 3 others. *Hamlet*, with *Catharine* and *Petruchio*—Quick played the 1st *Gravedigger* and the *Taylor*.

28. *Timanthes*, 13th time, with *Harlequin's Jubilee*—last performance. (*Bills from B. M.*)

Court of Alexander. Alexander the Great = Shuter : Clytus = Reinhold : Porus = Barnshaw : Lysimachus = Baker : Thais = Mrs. Pinto : Roxana = Mrs. Thompson : Parisatis = Mrs. Mattocks :—the Editor of the B. D. says that this burlesque Opera in 2 acts was printed in 1770—the 2d Edition has no date—in the 1st scene the Court of Alexander is discovered asleep—empty bottles, &c. are on the tables—in the last act, Lysimachus, in attempting to strike Porus, hits Alexander in the face—Alexander is angry—Clytus interposes—Alexander stabs him—Clytus sings himself to death—Alexander has a mad song—Jupiter descends and restores Clytus to life—this poor piece is attributed to G. A. Stevens.

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### HAY. 1770.

Footo opened in May—on the 22d he brought out his *Lame Lover*—some part of it being disliked, he withdrew it, made alterations and produced it again Aug. the 27th.

July 9. Miss Hayward appeared in the *Fair Penitent*—Fleetwood played *Lothario*, and Sheridan *Horatio*—(*B. M.*)—the play is said to have been repeated on several nights to crowded audiences, who bestowed every encouragement on Miss Hay-

ward's rising merit—she had been carefully instructed by Sheridan—she continued on the stage but a short time—yet from the specimens which she gave of her abilities, from the natural elegance of her person and from the power of her expression, she seemed to want nothing but time and attention to have made her an actress of very considerable rank. (*Theatrical Biography* 1772.)

Aug. 27. *Lame Lover*. Sir Luke Limp = Foote : Serjeant Circuit = Vandermere : Jack (his son) = Weston : Col. Secret = Robson : Woodford (in love with Charlot) = Knowles : Mrs. Circuit (the Serjeant's 2d wife) = Mrs. Gardner : Charlot (his daughter) = Mrs. Jewell : Mrs. Simper = Mrs. Saunders : Betty (Mrs. Circuit's woman) = Mrs. Reed :—this C. has little plot—the dialogue is excellent—the chief drift of it is to ridicule Law ; or rather (to use Foote's own expression) those Maggots of the Law, who breed in the rotten parts of it—the Serjeant had gone to Kingston—Mrs. Circuit invites Sir Luke, Col. Secret and Mrs. Simper to supper—a figure is dressed up like the Serjeant, with his wig, band, and gown—Sir Luke proposes that they should plead a cause before him—this is agreed to—they go out to equip themselves with suitable dresses—in the mean time, the Serjeant returns, and secretes himself under his own gown—Mrs. Circuit is counsel for the plaintiff, and Sir Luke for the defendant—the Serjeant is so pleased with Sir Luke's reply, that he bursts forth from under the gown—Foote's vivacity, variety, and force of expression in Sir Luke rather surpassed than fell short of his usual excellence—Weston's peculiar humour excited much



laughter—Vandermere gave considerable satisfaction—and Mrs. Gardner in pleading the cause of the plumbtree shewed talents peculiarly happy. (*Dramatic Censor.*)

On Mrs. Circuit's telling her husband, that she must have money, as her honour is in pawn, he observes — “ My honour is in pawn! Good Lord! how a century will alter the meaning of “ words!—formerly *chastity* was the honour of women; “ and *good faith* and *integrity* the honour of men; but “ now, a lady who ruins her family by punctually paying “ her losses at play; and a gentleman, who kills his “ best friend in a frivolous quarrel, are your only “ tip-top people of *honour*—well, let them go on, it “ brings grist to our mill; for while both sexes stick “ firm to their *honour*, we shall never want business “ either at Doctors' Commons, or the Old Bailey.”

Sheridan's bt. was Sep. 3. Earl of Essex by Brooke, 1st time for 8 years. Essex = Sheridan: Southampton = J. Aikin: Queen Elizabeth = Mrs. Burton, 3d appearance on the stage: Rutland = Miss Hayward:—with Author. Cadwallader = Foote: Mrs. Cadwallader = Mrs. Gardner. *r. b.*

Sep. 15. Foote closed his theatre, but performed in the Minor for Weston's bt. Oct. 15, when the Tobaccoist came out.

In the course of Oct. Foote set off for Edinburgh, where he opened the theatre Nov. 10 as Manager. (*B. M.*)

Foote in a letter to Wilkinson says—“ I have this

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\* Loyal originally meant obedient and attached to the laws, but this sense of the word is now obsolete.

“ summer entertained the veteran Sheridan, who is  
 “ dwindled into a mere Cock-and-Bottle Chelsea  
 “ Pensioner—he has enlisted some new recruits unfit  
 “ for service, and such as might be expected to issue  
 “ from his discipline—I should be glad to chop in  
 “ upon you in my way to Edinburgh; for which  
 “ place I shall set out about the middle of Oct.—  
 “ Ross is with me, ill and indolent; but however,  
 “ thanks to my own industry, the campaign has been  
 “ happy enough—August 16.”

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D. L. 1770-1771.

Baddeley and his wife, having made up their quarrel, renewed their engagement—(*B. M.*)—Miss Younge was gone to Ireland, and Weston was gone with Foote to Edinburgh.

Sep. 22. *Cymbeline*.

25. *Maid of the Mill*. Lord Aimworth = Gentleman : Sir Harry Sycamore = Parsons : Giles = Ban- nister : Fairfield = Jefferson : Ralph = Dibdin : Patty = Mrs. Baddeley : Fanny = Miss Pope : Theodosia = Miss Radley :—with Trip to Scotland.

Oct. 2. *Clandestine Marriage*.

3. *Hamlet* = Cautherley :—with Jubilee — it was acted several times in the course of the season.

4. *Amphytrion*—5. *School for Rakes*.

6. Careless Husband—8. Mourning Bride.  
 9. As you like it—12. Conscious Lovers.  
 13. Foundling—15. Hypocrite.  
 16. Provoked Husband. Lord Townly = Reddish :  
 Lady Townly = Mrs. Egerton, from Dublin.  
 17. Orphan. Castalio = Reddish : Chamont =  
 Brereton, 1st time : Monimia = Mrs. Barry.  
 18. Plain Dealer. Manly = Aikin, 1st time : Fi-  
 delia = Mrs. Jeffries.  
 19. School for Fathers.  
 20. Fair Penitent. Horatio = Inchbald, his 3d  
 appearance.  
 21. Merchant of Venice—23. All in the Wrong.  
 24. School for Lovers.  
 25. Theodosius = Reddish : Varanes = Barry :  
 Marcian = Aikin : Athanais = Mrs. Barry : Pulcheria  
 = Mrs. W. Barry.  
 27. Fair Penitent. Calista = Miss Haywood, her  
 1st appearance there :—with Ladies' Frolick. Oliver  
 = Dodd : Hilliard = Bannister : Clack = Parsons :  
 Rachel = Miss Radley : Meriel = Miss Rogers.  
 29. Romeo and Juliet = Cautherley, and Young  
 Lady her 1st appearance.  
 31. King Lear = Barry : Cordelia = Mrs. Barry.  
 Nov. 2. Mr. and Mrs. Barry acted Lord and Lady  
 Townly.  
 3. Stratagem. Archer = King : Scrub = Parsons,  
 1st time : Mrs. Sullen = Young Lady, her 2d appear-  
 ance on any stage.  
 5. Tamerlane. Selima = Mrs. W. Barry.  
 6. Jealous Wife. Oa..ly = Reddish : Major Oakly  
 = Love : Charles = Cautherley : Lord Trinket =  
 Dodd : Sir Harry Beagle = Palmer : Capt. O'Cutter

= Moody : Russet = Burton : Mrs. Oakly = Mrs. Egerton, her 2d appearance there : Lady Freelove = Mrs. Hopkins : Harriet = Mrs. Baddeley.

9. London Merchant—10. Othello = Barry.

13. Garrick acted Benedick.

14. Macbeth = Barry : Macduff = Reddish : Lady Macbeth = Mrs. Barry.

15. Love for Love. Sir Sampson Legend = Love : Angelica = Mrs. W. Barry.

16. Garrick acted Kitley—17. Zenobia.

20. Garrick and Mrs. Barry acted Sir John and Lady Brute.

23. Garrick acted Ranger.

24. Never acted, 'Tis well it's no worse. Muskato = King : Don Carlos (his master) = Reddish : Don Guzman (father to Marcella) = Parsons : Lazarrillo (servant to Don Ferdinand) = Baddeley : Don Ferdinand (contracted to Marcella) = Brereton : Don Pedro (brother to Aurora) = Davis : Beatrice = Mrs. Abington : Marcella (her mistress) = Mrs. Jefferies : Aurora = Mrs. Baddeley : Leonarda (her woman) = Mrs. Love : Old Nun = Mrs. Dorman :—acted 10 times—Don Carlos had been in love with Marcella, but on finding that she was attached to Don Ferdinand, he paid his addresses to Aurora—Don Alonzo, the brother of Marcella was in love with Aurora—a duel took place between Don Carlos and Don Alonzo—the latter was killed—Don Carlos made his escape into Portugal—at the opening of the play, he is just returned to Madrid by the desire of Aurora—she repents of having sent for him, as her brother had unexpectedly come back from Naples—she conceals Don Carlos and Muskato in a closet,

to which there is access by a moveable pannel—Don Pedro, having unintentionally wounded the Duke of Medina Sidonia, leaves his apartments to the care of Octavio—he carries off Aurora and Leonarda—Octavio lets the apartments to Don Guzman—Don Carlos and Muskato are aware that there are strangers in the house, but are unable to account for the circumstance—they find a table with provisions, and refresh themselves—Muskato carries off a gown and veil which belong to Beatrice—Aurora enters veiled—she makes up a plausible story, and requests Don Guzman to give her shelter—he conducts her into a chamber—Muskato and Carlos enter through the pannel—Muskato is dressed in Beatrice's gown and veil—Don Guzman leads him out, supposing him to be Aurora—Aurora secretes herself within the pannel—many other incidents occur—at the conclusion Don Carlos marries Aurora with her brother's consent—Muskato and Beatrice are excellent characters—this play was written by Bickerstaffe—he says that the original of it is a celebrated Spanish piece—he calls it a Comedy of intrigue—in that point of view it has great merit, for tho' the sliding pannel is in itself not a very probable circumstance, yet the incidents it produces are well managed and not forced—the chief objection is that the death of Don Alonzo, tho' it precedes the opening of the piece, casts rather too gloomy a shade over a Comedy, and obliges Don Guzman to act very inconsistently, in order to prevent a tragic catastrophe—Mrs. Centlivre in the Wonder has managed a similar circumstance much better—this piece was dedicated to Mrs. Abington, who must have played

Beatrice wonderfully well—the retirement of Mrs. Pritchard and Mrs. Clive laid the whole province of comedy open to this celebrated actress—her genius was so versatile, that she not only acted fine ladies, but also descended with infinite humour to the lively parts in what is called low comedy—(*Murphy*)—see Pannel D. L. Nov. 28 1788.

28. Zara, with Miss in her Teens. Fribble = Dodd : Flash = Palmer : Miss Biddy = Miss Pope.

Dec. 1. Cymbeline. Posthumus = Reddish : Jachimo = Palmer : Cloten = Dodd : Belarius = J. Aikin : Pisanio = Packer : Guiderius = Cautherley : Arviragus = Brereton : Imogen = Mrs. Barry, 1st time.

4. Wonder. Don Felix = Garrick.

6. Alchemist. Abel Drugger = Garrick :—with Musical Lady. Mask = Dodd : Old Mask = Baddeley : Sophy = Miss Pope.

8. Cymbeline. Imogen = Mrs. Baddeley.

13. King Arthur was revived with slight alterations by Garrick. King Arthur = Reddish : Grimbold = Bannister : Oswald = Jefferson : Osmund = Palmer : Merlin = Aikin : Emmeline = Miss Hayward : Philadel = Mrs. Baddeley :—acted 21 times—what Murphy says of Garrick's alteration is disgracefully inaccurate.

Jan. 2. Catharine and Petruccio = Miss Pope and King : Grumio = Baddeley.

3. Polly Honeycombe. Honeycombe = Parsons : Scribble = Dodd : Polly = Miss Pope.

4. Rule a Wife. Leon = Garrick : Margarita = Mrs. Egerton.

12. Never acted, Almida. Tancred = Barry :

Arnolph = Reddish : Orbassan = Aikin : Aldamon = Inchbald : Loredan = J. Aikin : Catanio = Palmer : Almida (daughter to Arnolph) = Mrs. Barry : Sophia (her friend) = Mrs. W. Barry :—the scene lies at Syracuse — all the male characters are Knights — Tancred had been banished in his early years — he had met Almida at the court of Byzantium, and had married her privately — Arnolph and Orbassan had been long at variance — at the opening of the play they are reconciled — they agree to cement their union by a marriage between Orbassan and Almida — Almida sends a letter to Tancred without a direction — the letter is intercepted — and it is concluded that it was meant for Solyman, the leader of the Saracens — Almida is condemned to death for holding a correspondence with the enemies of her country — Tancred comes to Syracuse as an unknown Knight — he thinks Almida has been false to him, but wishes to preserve her life — he throws down his gauntlet in her defence — Orbassan takes it up — they fight between the 3d and 4th acts — Orbassan is killed — Almida knows Tancred — she wishes to make her acknowledgments to him — but he refuses to hear her — Tancred and the Syracusans defeat the Saracens — in the last scene Tancred is brought in mortally wounded — before his death he is convinced of Almida's innocence — she throws herself on his dead body in despair — this T. has little to recommend it — that part of the plot which concerns the letter is improbable — the language is rather harsh than pleasing — Madam Celisia, who wrote this play, was the daughter of Mallet — Garrick, in his Italian tour, having received civilities from her at Genoa, thought

himself bound in return to bring out her play with every advantage his theatre could afford—by the inimitable acting of Mrs. Barry it had a run of about 10 nights—(*Murphy*)—it is professedly taken from the *Tancrede of Voltaire*.

19. Never acted, West Indian. Belcour = King : Major O'Flaherty = Moody : Stockwell = Aikin : Varland = Parsons : Capt. Dudley = Packer : Ensign Dudley = Cautherley : Fulmer = Baddeley : Charlotte Rusport = Mrs. Abington : Lady Rusport = Mrs. Hopkins : Louisa Dudley = Mrs. Baddeley : Mrs. Fulmer = Mrs. Egerton :—this has always been considered as Cumberland's best play—it is not a little remarkable, that in his own life he calls it a fortunate Comedy and almost gives the preference to the *Fashionable Lover*—it must indeed be allowed, that tho' this piece is deservedly a favourite both on and off the stage, yet it cannot be said to be a copy from life—the foibles, the humours, and real manners of a West Indian planter are not delineated with truth and accuracy—(*Murphy*)—Barry was extremely desirous to play the Irish Major, and Garrick was very doubtful how to decide, for Moody was then an actor but little known and at a low salary\*—after a long deliberation he gave his decree for

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\* Cumberland seems to forget himself strangely in what he says about Moody—he had acted all the Irish characters for several years, and had particularly distinguished himself in the Jubilee—Garrick's doubt perhaps arose from his fear, that Moody would not be sufficiently the Gentleman, and that Barry would not be sufficiently comic.



Moody with considerable repugnance, qualifying his preference of the latter with reasons that in no respect reflected on the merits of Barry, but he did not see him in the whole character of O'Flaherty; there were certain points of humour where he thought it likely he might fail, and in that case his failure, like his name, would be more conspicuous than Moody's; in short Moody would take pains; it might make him, it might mar the other; so Moody had it, and succeeded to the utmost wish of the manager and author—Mrs. Abington, with a few salvos on the score of condescension, took Charlotte Rusport, and tho' she would not allow it to be any thing but a sketch, yet she made it a character by her inimitable acting. (*Cumberland.*)

March 9. Douglas. Lady Randolph = Mrs. Barry.

12. Mrs. Barry's bt. Constant Couple. Sir Harry Wildair (for that night only) = Mrs. Barry: Col. Standard = Aikin: Beau Clincher = Banister, from Dublin: Clincher Jun. = W. Palmer: Smuggler = Parsons: Dicky = Waldron: Lady Lurewell = Mrs. Baddeley: Angelica = Miss Rogers:—Pit and Boxes laid together.

14. King's bt. Cymon, with not acted 14 years, Author. Cadwallader = King: Mrs. Cadwallader = Mrs. Abington: Vamp = Moody, being the 1st time of their appearing in those characters on that stage: Young Cape = J. Aikin: Poet = Parsons: Arabella = Miss Burton:—Original Prologue by King.

16. Reddish's bt. Not acted 15 years, Gamester. Beverley = Reddish: Stukely = Palmer: Lewson = Catherley: Jarvis = Aikin: Dawson = J. Aikin: Mrs. Beverley = Mrs. Baddeley: Charlotte = Mrs.

**Reddish** :—with, never performed there, the **Captive**. **Bannister**, **Miss Radley**, &c.—see **Hay**. 1769.

18. **Mrs. Abington's** bt. Not acted 4 years, **Way of the World**. **Mirabell** = **Jefferson** : **Fainall** = **Reddish** : **Witwou'd** = **King** : **Sir Wilful Witwou'd** = **Love** : **Petulant** = **Baddeley** : **Waitwell** = **Parsons** : **Millamant** = **Mrs. Abington** : **Lady Wishfort** = **Mrs. Hopkins**, 1st time : **Mrs. Marwood** = **Mrs. Egerton** : **Foible** (for that night only) = **Miss Pope** : **Mrs. Fainall** = **Mrs. Reddish** :—with **High Life below Stairs**. **Lovel** = **Catherley** : **Duke's Servant** = **Palmer** : **Sir Harry's Servant** = **Dodd** : **Philip** = **Baddeley** : **Kitty** (with a song and mock minuet) = **Mrs. Abington**, 1st time on that stage :—(see **Irish Stage**—**S. A. Feb. 15 1760**)—**Pit and Boxes** laid together.

21. **Miss Pope's** bt. **Funeral**. **Lady Brumpton** = **Miss Pope**, 1st time : **Lady Harriet** = **Mrs. Abington** : **Lady Charlot** = **Miss Hayward** :—with **Harlequin's Invasion**.

23. **Barry's** bt. **Constant Couple**. **Sir Harry** = **Mrs. Barry** :—with **Peep** behind the **Curtain**—**Tickets** delivered for **All for Love** will be taken—**Barry** was no doubt ill.

**April 1. Love's** bt. **As you like it**. **'Touchstone** = **Love** : **Jaques** = **Aikin** :—with, not acted 8 years, **Reprisal**. **Champignon** = **Baddeley** : **Oclabber** = **Moody** : **Maclaymore** = **Love** : **Block** = **Parsons**.

2. **Dodd's** bt. **Richard 3d** (for that night only) = **Dodd** :—with **Mayor of Garratt**. **Major Sturgeon** = **Love** : **Jerry Sneak** = **Dodd**, 1st time : **Sir Jacob Jollup** = **Baddeley** : **Bruin** = **Moody** : **Mrs. Sneak** = **Miss Pope**.

3. **Aikin's** bt. Acted but once for 15 years, **Game-**

ster. Lewson = Aikin, 1st time : Jarvis = Jefferson : Mrs. Beverley = Mrs. Barry, 1st time : Charlotte = Mrs. Morland :—with Reprisal—Tickets for Cato will be taken.

5. Moody's bt. Not acted 16 years, Twin Rivals. Elder Wou'dbe = Reddish : Younger Wou'dbe (for that night only) = King : Trueman = Jefferson : Subtleman = Baddeley : Alderman = Parsons : Teague (with songs) = Moody : Mrs. Midnight = Mrs. Bradshaw : Aurelia = Mrs. Abington : Constance (for that night only) = Miss Pope.

6. Mrs. King's bt. Rehearsal. Bayes (by desire and for the only time this season) = King : Johnson = Jefferson : Smith = J. Aikin :—other characters by Baddeley, Palmer, Parsons, Moody, &c. :—with Elopement. Columbine = Mrs. King.

8. For bt. of Mr. and Mrs. Hopkins. Cymon. Sylvia = Mrs. Baddeley, 1st time : Urganda = Mrs. Baddeley : (this mistake is copied *literatim* from a printed bill in the Newspaper)—with Mayor of Garratt. Mrs. Sneak = Mrs. Hopkins, 1st time.

9. Cautherley's bt. Not acted 5 years, Lady's last Stake. Lord Wronglove = Reddish : Lord George Brilliant = Cautherley : Sir Friendly Moral = Aikin : Lady Wronglove = Mrs. Hopkins : Mrs. Conquest = Mrs. Barry, 1st time : Miss Notable = Miss Pope : Lady Gentle = Mrs. W. Barry :—with Florizel and Perdita. Autolicus = King : Florizel = Cautherley : Clown = Moody : Perdita = Miss Rogers.

10. Mrs. Baddeley's bt. School for Rakes, with Padlock. Leonora (for that night only) = Mrs. Baddeley.

12. Way of the World, with, never acted, He

wou'd if he cou'd, or an Old Fool worse than any. Goosecap = Bannister : Simon = Vernon : Betty = Mrs. Baddeley : Old Lady = Mr. Dibdin :—a Burletta by Bickerstaffe most deservedly damned—Goosecap wavers between Betty and the Old Lady—at last he marries Betty who is his servant.

13. Palmer's bt. Venice Preserved. Jaffier = Barry : Pierre = Palmer, 1st time : Priuli = Bannister : Belvidera = Mrs. Barry :—with Mayor of Garratt. Major Sturgeon = Palmer.

15. Baddeley's bt. Tempest. Prospero = Packer : Caliban = I. Sparks : Ferdinand = Vernon : Stephano = Love : Trinculo = Baddeley : Gonzalo = J. Aikin : Ariel = Mrs. Scott : Miranda = Miss Rogers :—with, not acted 12 years, Anatomist. Mons. Le Medicin = Baddeley, 1st time : Crispin = Dodd : Old Gerald = Parsons : Simon Burly = Moody : Beatrice = Mrs. Love.

16. Bannister's bt. Beggar's Opera. Macheath = Bannister : Peachum = Moody : Filch = Parsons : Polly = Mrs. Baddeley : Lucy = Miss Pope :—with Author. Cadwallader = Bannister, 1st time on that stage.

17. For bt. of Parsons. Committee. Obediah = Parsons : Abel = Larkin, 1st appearance there :—with Harlequin's Invasion. Snip = Parsons.

20. Jefferson's bt. Way to keep him. Lovemore = Jefferson, 1st time :—with an Interlude from Taste. Carmine = Palmer : Lady Pentweazel = Gentleman, his 1st appearance on any stage :—and Author. Cadwallader = King.

23. Miss Hayward's bt. Theodosius. Theodosius = Brereton, 1st time : Varanes = Reddish, 1st time :

Athanas = Miss Hayward, 1st time :—with Guardian.  
Heartly = Reddish : Young Clackit = Dodd : Lucy =  
Miss Pope.

26. For bt. of Mrs. W. Barry, and Mrs. Jeffries.  
Fair Penitent. Horatio = Barry : Lavinia = Mrs. W.  
Barry.

29. Mrs. Egerton's bt. Mourning Bride. Osmyrn  
= Reddish, 1st time : Zara = Mrs. Hopkins : Alme-  
ria = Mrs. Egerton.

May 1. Brereton acted Tancred for his bt.—Mrs.  
Barry was Sigismunda.

3. Mrs. Barry acted Mrs. Beverley 2d time.

6. James Aikin's bt. Douglas.

7. For bt. of I. Sparks. Provoked Husband.  
Lord Townly = Gentleman, his 1st appearance on  
any stage : John Moody = I. Sparks : Lady Townly  
= Mrs. Abington : Miss Jenny = Mrs. Fitzgerald,  
late Miss Radley.

8. Mrs. Wrihten's bt. As you like it. Orlando  
= Brereton, 1st time :—with Ephesian Matron.  
Bannister, Davies, Mrs. Dorman and Mrs. Wrihten  
—the cast was probably—Father = Bannister : Cen-  
turion = Davies : Matron = Mrs. Wrihten : Maid =  
Mrs. Dorman.

10. For bt. of Inchbald and Mrs. Morland. Ze-  
nobia. Rhadamistus = Inchbald, 1st time :—with a  
new Farce called the Capricious Lady. Brereton,  
Inchbald, Parsons, Miss Rogers, Mrs. Love, and  
Miss Pope—not printed.

13. For bt. of Evans, Sub-treasurer, and Mrs.  
Dorman. Hypocrite, with a new Musical Entertain-  
ment called the Noble Pedlar, or the Fortune Hunter  
—Dodd, &c.

16. West Indian, 28th time.

17. Committee. Obediah = Love.

24. Theatrical Fund. Garrick acted Benedick and spoke an occasional Epilogue.

27. Merry Wives. Mrs. Page = Mrs. Jeffries.

June 1. Garrick acted Leon :—last play. (*Bills from B. M.*)

Garrick acted Benedick 2 times—Kately 1—Brute 2—Ranger 2—Lusignan 1—Felix 2—Abel Drugger 1—Leon 4.

C. G. 1770-1771.

Woodward was gone with Foote to Edinburgh—Mrs. Bellamy was not engaged—Miss Catley returned from Ireland where she had been a great favourite.

Sep. 24. Way to keep him. Sir Brilliant Fashion = Dyer, 1st time : Mrs. Lovemore = Mrs. Bulkley, 1st time.

26. Richard 3d—28. Maid of the Mill.

Oct. 1. George Barnwell = Bensley, 1st time : Milwood = Mrs. Mattocks, 1st time :—with Harlequin's Jubilee. Harlequin = Lewes.

2. Love in a Village. Hawthorn = Reinhold : Rosetta = Miss Catley, her 1st appearance on the English stage for 9 years.

8. *Macbeth*. 1st Witch = Dunstall.

10. Earl of Essex = Ross, his first appearance there for 4 years : Southampton = Bensley : Queen = Mrs. Ward : Rutland = Miss Miller, 1st time.

11. *Twin Rivals*.

12. Earl of Warwick, with Duke and no Duke. Trappolin = Shuter : Puritan = Quick.

17. Never acted there, Author. Cadwallader and Vamp = Yates : Young Cape = Lewes : Printer's Devil = Quick : Mrs. Cadwallader = Mrs. Gardner.

18. *Orphan*. Castalio = Ross : Chamont = Smith : Polydore = Bensley : Monimia = Miss Miller.

19. *Brothers*. Capt. Ironsides = Shuter, 1st time : Lucy Waters = Mrs. Gardner.

23. *Venice Preserved*. Jaffier = Ross : Pierre = Bensley : Renault = Clarke : Belvidera = Mrs. Yates : —with, never acted there, Padlock. Don Diego = Reinhold : Mungo = Quick : Leander = Du-Bellamy : Leonora = Miss Catley : Ursula = Mrs. Green.

25. *Henry 5th*—27. *Stratagem*.

29. *King Lear* = Ross : Cordelia = Miss Miller, 1st time.

Nov. 1. Never acted there, *Barbarossa*. Achmet = Savigny : Barbarossa = Bensley : Sadi = Hull : Othman = Clarke : Zaphira = Mrs. Yates : Irene = Miss Miller : —the Dramatic Censor in his review of *Barbarossa* allows Savigny to be the best acquisition to the stage since Powell came out—but at the end of the same volume he says that Savigny had scarcely any requisite for the stage.

2. *Love in a Village*. Young Meadows = Palmer, from Dublin, with Lethe. Lord Chalkstone and Old

**Man = Shuter : Drunken Man = Dunstall : Bowman = Lewes : Fine Lady = Mrs. Gardner.**

**5. Tamerlane. Moneses = Hull : Arpasia = Miss Miller, 1st time.**

**8. Lionel and Clarissa. Jenny (with alterations) = Miss Catley : Clarissa = Mrs. Mattocks, 1st time.**

**14. Old Maid. Capt. Cape = Dunstall : Old = Maid = Mrs. Green : Mrs. Harlow = Mrs. Bulkley.**

**15. Fair Penitent. Lothario = Smith : Horatio = Bensley : Sciolto = Ross, 1st time : Altamont = Dyer : Calista = Mrs. Yates.**

**16. Confederacy. Brass = Yates, 1st time : Dick = Dyer : Moneytrap = Shuter : Gripe = Dunstall : Clarissa = Mrs. Lessingham : Flippanta = Mrs. Green : Corinna = Mrs. Bulkley : Araminta = Mrs. Dyer : Mrs. Amlet = Mrs. Pitt.**

**17. Englishman returned from Paris. Buck = Dyer : Crab = Gibson : Macruthen = Shuter : Lord John = Lewes : Latitat = Dunstall : Tallyhoe = Quick : Lucinda = Mrs. Bulkley.**

**22. Never acted, Portrait. Pantaloon (guardian to Isabella) = Shuter : Leander (his nephew, in love with Isabella) = Reinhold : Pierrot (Leander's servant) = Morris : Isabella (in love with Leander) = Miss Catley : Columbine (her maid) = Mrs. Thompson :—a large Portrait of Pantaloon is discovered on the stage—Pantaloon wants to marry Isabella—she dissembles with him—Pantaloon pretends that he must be absent for some few days—Leander returns from abroad—in the last scene, Pantaloon finds a table prepared with a supper—he cuts out the head of the picture, and puts his own head through the hole—the lovers after supper kneel to the portrait,**



and ask Pantaloon's consent to their union—Columbine says he approves their suit—Pantaloon, from the picture, cries out—"it is a lie"—and then comes forward—at the conclusion, he resigns Isabella to Leander—this Burletta is attributed to Colman—it is pretty good for the sort of thing—it is professedly taken from a French piece.

23. Recruiting Officer.

30. Clandestine Marriage. Lord Ogleby = Kniveton, 1st time : Sterling = Dunstall, 1st time : Lovewell = Mattocks, 1st time : Sir John Melvil = Bensley : Brush = Dyer : Canton = Quick : Mrs. Heidelberg = Mrs. Green : Miss Sterling = Mrs. Bulkley : Fanny = Mrs. Mattocks : Betty = Mrs. Lessingham : Chambermaid = Miss Ward :—Kniveton, strongly recommended from Manchester, came in the winter of 1769 to York, and played several characters with merit and deserved success—but within the year he returned to Manchester, from whence he was engaged at C. G.—he died in the prime of life at Liverpool, where he had some share in the theatre—(*Wilkinson*)—the Dram. Censor says Kniveton was a very tolerable actor in Comedy, but bad in Tragedy—his 1st appearance at C. G. was April 24 1770.

Dec. 3. Hamlet = Smith.

4. Cyrus = Savigny, 1st time.

5. Brothers. Lady Dove = Mrs. Gardner, 1st time.

7. Provoked Husband. Lord Townly = Smith : Lady Townly = Miss D'Arcy, her 1st appearance on any Stage.

11. Thomas and Sally. Sally = Mrs. Mattocks.

12. *Cyrus*, with, never acted there, *Country Madcap*—(Miss Lucy in Town with a new name)—*Ballad* = *Mattocks*: *Cantileno* = *Palmer*: *Zorobabel* = *Quick*: *Lord Bawble* = *Lewes*: *Country Madcap* = *Mrs. Mattocks*: *Mrs. Midnight* (*Mrs. Haycock*) = *Mrs. Pitt*.

13. *Jovial Crew*. *Springlove* = *Hull*: *Rachel* = *Miss Catley*, 1st time.

17. *Beggar's Opera*. *Macheath* = *Mattocks*: *Peachum* = *Yates*: *Lockit* = *Dunstall*: *Filch* = *Holtom*: *Polly* = *Miss Catley*, 1st time: *Lucy* = *Mrs. Baker*: *Mrs. Slammekin* = *Mrs. Green*.

18. *Theatrical Fund*. *Barbarossa*, 9th time.

21. *Miser*.

26. *George Barnwell* = *Wroughton*:—with *Mother Shipton*, 1st time. *Harlequin* = *Lewes*: *Clown* = *Quick*.

Jan. 4. *English Merchant*. *Spatter* = *Kniveton*, 1st time: *Lady Alton* = *Miss Macklin*, 1st time: *Amelia* = *Mrs. Bulkeley*, 1st time.

9. *Brothers*. *Young Belfield* = *Bensley*, 1st time.

12. *Measure for Measure*. *Lucio* = *Yates*, 1st time: *Isabella* = *Mrs. Yates*, 1st time:—acted 3 times.

26. *Goodnatured Man*. *Honeywood* = *Bensley*, 1st time: *Lofty* = *Kniveton*, 1st time: *Leontine* = *Wroughton*, 1st time:—for rest see Jan. 29 1768.

28. *Othello* = *Ross*: *Iago* = *Bensley*, 1st time: *Cassio* = *Clarke*: *Montano* = *Lewes*: *Desdemona* = *Miss Miller*, 1st time: *Æmilia* = *Mrs. Green*.

29. *Miss D'Arcy* acted *Mrs. Sullen*—she had acted *Lady Townly* 6 times.

Feb. 9. *Jealous Wife*. *Oakly* = *Smith*, 1st time: *Sir Harry Beagle* = *Quick*: *Capt. O'Cutter* = *Fox*:

Mrs. Oakly = Mrs. Yates, 1st time : — rest as April 26 1770.

23. Never acted, Clementina. Anselmo (the chief magistrate of Venice) = Savigny : Granville = Bensley : Palermo = Wroughton : Clementina (daughter of Anselmo) = Mrs. Yates : — acted 9 times — the bill for this evening was printed thus — “ the part of “ Clementina by Mrs. Yates, the other characters “ by Bensley,” &c. — Clementina had been privately married to Rinaldo, between whose father and Anselmo there was an ancient hatred — Rinaldo was supposed to have been killed in battle — Anselmo wants Clementina to marry Palermo — she wishes to devote the remainder of her life to the memory of Rinaldo — Rinaldo comes to Venice as an ambassador from the King of France, and under the name of Granville — Anselmo requests Granville to take up his abode at his house — Anselmo sees Clementina embracing Granville — he calls for a guard, and Granville is forced off — in the 4th act, he returns — Anselmo orders him to be carried to prison — Clementina acknowledges that he is her husband, but does not acknowledge who he really is, as his life would be forfeited for having entered into the service of France — in the 5th act, Granville and Palermo fight behind the scenes — Granville enters mortally wounded — Clementina stabs herself — this T. is attributed to Kelly — it is rather heavy throughout, and in the political scenes dull to the last degree — it seems likewise unaccountable that Anselmo should not know Granville to be Rinaldo — Rinaldo is a Venetian, and of such a rank, that it is hardly possible that he should not be personally known to Anselmo.

March 12. For bt. of Mrs. Yates. Medea.  
 Jason = Smith : Creon = Bensley : Æson = Hull :  
 First Colchian = Clarke : Medea = Mrs. Yates :  
 Theano = Mrs. Mattocks. *r. b.*

14. Smith's bt. Timanthes.

— For bt. of Yates. Cyrus and Author. Mrs.  
 Cadwallader = Mrs. Yates, 1st time.

April 3. Miss Macklin's bt. Merchant of Venice.  
 Shylock = Macklin : — with Love a-la-Mode. Sir  
 Archy = Macklin : Squire Groom = Lewes, 1st time :  
 Mordecai = Quick.

5. Not acted 8 years, As you like it. Touchstone  
 (by particular desire, and for that night only) =  
 George Alexander Stevens : Orlando = Smith :  
 Jaques = Clarke : Adam = Gibson : Duke Sen. =  
 Hull : Amiens = Mattocks : Rosalind = Mrs. Bulk-  
 ley, 1st time : Celia = Mrs. Baker : — with Author.  
 Cadwallader = Bannister from D. L. : Vamp =  
 Quick : Mrs. Cadwallader = Mrs. Gardner : — proba-  
 bly Mrs. Bulkley's bt.

9. Bensley's bt. Rival Queens. Alexander =  
 Smith : Clytus = Bensley : Lysimachus = Hull :  
 Hephestion = Wroughton : Cassander = Clarke :  
 Statira (for that night only) = Mrs. Yates : Roxana  
 = Miss Miller, 1st time : — with Padlock. Leonora  
 = Mrs. Mattocks.

10. Gibson's bt. Upholsterer. Razor = Shuter,  
 1st time : Pamphlet = Kniveton, 1st time.

12. Tom Jones.

13. Savigny's bt. Jane Shore. Hastings = Savigny :  
 Shore = Bensley : Gloster = Clarke : Belmour =  
 Hull : Jane Shore = Mrs. Yates : Alicia = Miss  
 Miller.

15. For bt. of Miss Ward, daughter of the late Mrs. Ward. Macbeth. Mrs. Ward died March 9.

16. Miss D'Arcy played Imogen for her bt.

20. Wroughton's bt. Barbarossa, with (never acted there) Deuce is in him. Col. Tamper = Wroughton : Prattle = Lewes : Bell = Mrs. Bulkley : Emily = Mrs. Mattocks : Mad. Florival = Mrs. Lessingham.

22. Younger's bt. Mrs. Mattocks acted Statira.

24. Hull's bt. Not acted 30 years, Winter's Tale (as originally written by Shakspeare). Leontes = Smith : Polixenes = Bensley : Florizel = Wroughton : Camillo and Chorus = Hull : Antigonus = Clarke : Autolycus = Du-Bellamy : Clown = Quick : Old Shepherd = Kniveton : Hermione = Mrs. Mattocks : Perdita = Mrs. Bulkley : Paulina (by particular desire) = Mrs. Hull :—the Winter's Tale was printed by Bell in 1773 from the Prompt book at C. G.—it is said to have been revised by Hull, whose alteration on the whole is judicious and keeps pretty close to the Original—it is however astonishing that Hull should leave out the scene in the 5th act between Autolycus, the Old Shepherd and the Clown—which he certainly did, if Bell's edition be correct.

26. For the Widow of the late Mr. Miles. Cymbeline.

27. Mrs. Lessingham's bt. Never performed, Modern Wife—altered from Gay's Distressed Wife—Bensley—Kniveton—Wroughton—Hull—Mrs. Mattocks—Mrs. Bulkley—Mrs. Gardner and Mrs. Lessingham :—with Love a-la-Mode. Sir Archy = Macklin :—Modern Wife was not acted a 2d time—see Distressed Wife C. G. March 5 1734.

29. For bt. of Garton, Treasurer. Hamlet. Queen = Miss Miller. 1st time :—with, not acted 22 years, Merry Counterfeit, or Viscount a-la-Mode. Colley alias Don Chimney-Sweeperio = Shuter : Francisco = Quick.

30. Miss Miller acted Juliet for her bt. and 1st time.

May 1. For bt. of Mr. and Mrs. Du-Bellamy. Love in a Village. Rosetta = Mrs. Mattocks :—with, never acted there, Commissary. Zachary Fungus = Quick : Dr. Catgut = Thompson : Young Loveit = Lewes : Mrs. Mechlin = Mrs. Du-Bellamy : Mrs. Loveit = Mrs. Pitt.

3. Lewes acted Marplot for his bt. and 1st time.

6. For bt. of Quick and Gardner. Mahomet. Alcanor = Gardner : Mahomet = Bensley : Zaphna = Wroughton : Pharon = Hull : Palmira = Miss Hamilton, her 1st appearance there :—with Love a-la-Mode. Sir Archy = Macklin.

7. Yates acted Shylock.

9. Kniveton's bt. Oroonoko = Savigny, 1st time this season : Daniel = Quick.

17. Mrs. Lessingham acted Young Clackit by desire and for that night only.

30. Timanthes, and Mother Shipton, 57th time—last play. (*Bills from B. M.*)

Feb. 27. 1771. Cure of Saul, an Oratorio. *r. b.*—the Cure of Saul was written by Dr. Brown—it was printed in 1763 as performed at C. G.—it is a sacred Ode—not a drama.

## HAY. 1771.

May 15. Foote opened with the Devil upon two Sticks—Mr. and Mrs. Didier were engaged.

June 26. Maid of Bath. Flint = Foote : Billy Button = Weston : Sir Christopher Cripple = Woodward : Major Racket = J. Aikin : Jarsey = Didier : Miss Linnet = Mrs. Jewell : Lady Catherine Coldstream = Mrs. Fearon : Mrs. Linnet = Mrs. Collet : —Flint intends to marry Miss Linnet—Major Racket wishes to break off the match, as he has a design on Miss Linnet himself—he brings over Billy Button to his interest—Billy Button is Flint's principal adviser—Flint's other friends dissuade him from marriage—Flint proposes to Miss Linnet to pass the night with him at his lodgings, and promises to marry her the next morning—she resents the proposal as it deserves—Sir Christopher offers Major Racket 2000 Guineas with Miss Linnet, if he will marry her—the Major accepts the offer—Miss Linnet demurs, as the Major had lately seduced a milliner's apprentice of her acquaintance—she expresses her wish to support herself by her musical talents—this is a very good C.—it is founded on fact—not only the principal characters, but also the subordinate ones, were meant for persons really living at Bath—Miss Linnet was Miss Linley—the real Major Racket was a most agreeable companion, but a man of libertine principles—as he was at this time married, Foote did him too much honour when he made the Major in his drama agree to marry Miss Linnet—in July 1772 Major Racket and R. B. Sheridan fought a

duel about Miss Linley—in 1773 Sheridan married her—Mrs. Linnet and Major Racket lived till 1820—Flint died in 1807; he was latterly as famous for his stinginess, as he had been in his youth for his amours.

July 22. Maid of Bath 12th time, with Tobacconist. Abel Drugger = Weston : Subtle = Gardner : Face = Robson : Headlong = Vandermere : Sir Epicure Mammon = Gentleman : Knowlife = Fearon : Miss Rantipole = Mrs. Didier : Doll Tricksy = Mrs. Gardner : *r. b.*—this is a wretchedly bad alteration of the Alchemist by Gentleman, or rather a very poor Farce founded on it.

24. Brothers. Capt. Ironsides = Woodward : Sir Benjamin Dove = Vandermere : Belfield Jun. = J. Aikin : Goodwin = Gentleman : Philip = Didier : Sophia = Mrs. Didier : Lady Dove = Mrs. Gardner : —with a new comic Opera, called Dido. Æneas = Dibdin : Achates = Robson : Vulcan = Vandermere : Cupid = Master Suett : Dido = Mrs. Didier : Venus = Mrs. Jewell : Nanny = Mrs. Granger : *r. b.*—this burlesque Opera in 2 acts is attributed to Brydges, the author of Homer Travestie—it is founded on the 1st and 4th books of Virgil—at the conclusion, Dido hangs herself in her own garters—she is cut down—she gives her hand to Iarbas—the dialogue of this piece is written with a tolerable degree of humour—Nanny is Anna Soror—Dido was printed in 1771—the name of Cornelys stands to Iarbas, but his name was not in the bill for the 1st night.



## D. L. 1771-1772.

Sep. 21. Beggar's Opera. Polly = Mrs. Wrighten, 1st time : Lucy = Miss Pope :—her good acting is said to have made up for her deficiency in singing.

26. Cymbeline. Imogen = Miss Younge, her 1st appearance since her return from Ireland :—with Mayor of Garratt. Jerry Sneak = Weston.

28. Mourning Bride. Almeria = Miss Younge.

Oct. 1. As you like it. Rosalind = Mrs. Barry.

5. Gamester. Mrs. Beverley = Mrs. Barry :—Reddish spoilt the last scene by being imperfect. (*Theatrical Review.*)

8. Love in a Village. Young Meadows = Dodd : Hodge = King : Margery = Miss Pope.

10. Romeo and Juliet = Cautherley, and Mrs. Barry :—King paid £9000 for three fourths of Sadler's Wells.

12. Clandestine Marriage. Fanny = Mrs. Morland.

15. Orphan. Polydore = Cautherley :—rest as Oct. 17 1770.

17. Much ado. Benedick = Garrick.

19. Plain Dealer. Jerry Blackacre = Weston : Fidelia = Miss Younge, 1st time.

Mrs. W. Barry died Oct. 21 aged 31—Miss Burton died Oct. 29, and Miss Haughton Dec. 6.

25. Reddish and Mrs. Barry acted Lord and Lady Townly.

26. Amphytrion, with Harlequin's Invasion. Abram = Weston.

28. School for Rakes, with, never acted, Institution of the Garter. King Edward 3d = Aikin :

Genius of England = Reddish : Sir Dingle, the Court Fool = King : Nat Needle = Parsons : Roger = Weston : —the Theatrical Review for 1771-1772 speaks of this as a contemptible piece.

30. Douglas. Lady Randolph = Mrs. Barry.

31. Way to keep him. Lovemore = Reddish, 1st time : Sir Bashful Constant = King : Sir Brilliant Fashion = Dodd : William = Baddeley : Widow Belmour = Mrs. Abington : Mrs. Lovemore = Miss Younge, 1st time : Muslin = Mrs. Hopkins.

Nov. 1. Every Man in his Humour—Garrick was taken suddenly ill and the play was changed to the West Indian.

2. Recruiting Officer. Plume = Cautherley, 1st time : Brazen = King : Sylvia = Mrs. Barry.

4. (and 5) Tamerlane. Tamerlane = Aikin : Bajazet = Reddish, 1st time : Moneses = Cautherley, 1st time : Arpasia = Mrs. Barry : Selima = Miss Haywood, 1st time.

6. Not acted 8 years, Drummer. Sir George Truman = J. Aikin : Vellum = Parsons : Tinsel = Dodd : Butler = Love : Gardener = Weston : Coachman = Moody : Abigail = Miss Pope : Lady Truman = Mrs. Hopkins.

8. Every Man in his Humour. Kately = Garrick : Master Stephen = Weston, 1st time.

9. Hamlet. Ophelia = Mrs. Morland.

11. Not acted 7 years, Miser. Lovegold = King : Frederick = Brereton : Clerimont = Cautherley : Ramilie = Palmer : Lappet = Miss Pope : Mariana = Mrs. Egerton.

12. Fair Penitent. Horatio = Barry, his 1st appearance this season : Lothario = Cautherley : Alta-

mont = Brereton :—the Theatrical Review says the last two performers acted wretchedly.

14. Love for Love. Sir Sampson Legend = Love: Angelica = Young Lady, her 4th appearance: Mrs. Frail = Mrs. Egerton :—rest as Dec. 23 1769.

15. Almida—18. Zara—as Jan. 2 1770.

21. Jane Shore. Hastings = Barry: Shore = Reddish: Gloster = Love: Jane Shore = Miss Younge: Alicia = Mrs. Barry.

22. Provoked Wife. Sir John Brute = Garrick: Lady Brute = Miss Younge, 1st time: Mademoiselle = Mrs. Egerton :—with Trip to Scotland. Cupid = Miss Hopkins, 1st time.

23. King Lear = Barry: Gloster = J. Aikin, 1st time: Cordelia = Mrs. Barry.

25. Suspicious Husband. Ranger = Garrick: Strickland = Love: Frankly = Aikin: Jack Meggot = Dodd: Tester = Weston: Clarinda = Miss Pope: Mrs. Strickland = Mrs. Morland: Jacintha = Miss Younge, 1st time :—with Hob in the Well. Hob = Moody.

26. Careless Husband.

27. Hypocrite. Dr. Cantwell = Moody, 1st time.

28. Stratagem. Archer = Garrick: Scrub = Weston: Mrs. Sullen = Mrs. Barry: Cherry = Miss Pope.

29. West Indian. Belcour = Reddish, 1st time.

30. Mr. and Mrs. Barry acted Lord and Lady Townly.

Dec. 2. Tempest.

3. Alchemist. Abel Drugger = Garrick.

4. Timon of Athens was revived with alterations by Cumberland. Timon = Barry: Apemantus = Bannister: Alcibiades = Crofts, 1st appearance on

the stage : Flavius = Packer : Lucius = Palmer : Lucullus = Hurst : Soldier = Baddeley : Evanthe = Mrs. Barry.

Act 1st. The 1st scene is the same as in the Original, only considerably shortened—

*Timon.* Whither art going ?

*Apemantus.* To knock out an honest Athenian's brains.

*Timon.* That's a deed thou'lt die for.

*Apem.* Right, if doing nothing be death by the law.

—these lines should not on any account have been omitted—the Banquet scene is still worse mutilated—the whole of Apemantus' part is omitted—Alcibiades falls in love with Evanthe, Timon's daughter—Davies properly observes that Timon's throwing away on sycophants that wealth which should have been his child's portion, extinguishes all pity for him.

Act 2d. After an unimportant scene, Lucius enters with Evanthe, and makes love to her—they are interrupted by Lucullus—Alcibiades next makes love to Evanthe, who acknowledges aside that her heart is caught—the remainder of this act is very judiciously shortened from the original.

Act 3d begins with the scene between Lucullus and Timon's servant—the other 2 scenes in which Timon's friends refuse him money are omitted—Evanthe herself applies to Lucius, whose love to her cools, when he finds Timon is ruined—Alcibiades promises her to use his interest with the Senate in favour of Timon—Timon is dunned by his creditors as in the Original—Shakspeare's scene between Alcibiades and the Senate is omitted and a

short one substituted for it, which is an improvement—the act concludes with the banquet of hot water as in the Original.

Act 4th begins with Evanthe and Flavius—then 2 Senators enter—this is a poor scene and the more censurable as to make room for it, Timon's soliloquy with which Shakspeare begins the act is omitted—Flavius says "this base city which now casts him forth"—the city did not cast Timon forth, he cast himself forth—Timon enters and speaks the 2d soliloquy—then follows the scene between him and Alcibiades much shortened, the Courtezans being omitted—the scene between Timon and Flavius in act 5th is transposed to this place, and the act concludes with the scene between Timon and Apemanus sadly mutilated—Timon's scene with the Thieves and that with the Poet and Painter are totally omitted.

Act 5th is Cumberland's with the exception of about 2 pages—the Senators enter on the walls and surrender the city to Alcibiades, who promises to spare all but his own and Timon's enemies—Evanthe intercedes for the Citizens—in the next scene it appears that the treasure which Timon had found in the woods, was what Lucullus had deposited there—Alcibiades' soldiers pillage Lucius' house—the scene changes to a wild country—Timon enters supported by Flavius—he is met by Evanthe who requests him to return to Athens—Alcibiades does the same—Timon throws aside his misanthropy—is kind to his daughter and gives her to Alcibiades—he dies and the play ends—the last scene is not badly written; but Cumberland represents it as taking place near

the temple of Faunus, an Italian Deity, never heard of at Athens, at least not by that name—it should have been the temple of Pan—Alcibiades had before talked of *Minerva*, and Evanthe of 6 Numidian slaves—in a scholar like Cumberland such absurdities are inexcusable—in his advertisement he wishes he could have brought the play upon the stage with less violence to its author—this he might have done, if he would.

In one respect his alteration is much better than Shadwell's—in the original scenes which he retains, he seldom makes any change but omissions—and when he alters a word or two, it is for the better—in Shadwell's play there is scarcely a scene which he has not adulterated by thrusting in something of his own—the great fault of both Shadwell and Cumberland is, that they give us too much of their own and too little of Shakspeare—it is almost superfluous to observe that their additions coalesce badly with the Original—they have both improved that part of the play which concerns Alcibiades—see D. G. 1678 for Shadwell's play.

In 1768 Love published *Timon of Athens* as altered from Shakspeare and Shadwell—it had been acted at Richmond. Timon = Aikin : Apemantus = Love : Alcibiades = Cautherley : Flavius = Bransby : Lucius = Keasberry : Lucullus = Fawcett : Evandra = Mrs. Stephens : Phrynia = Mrs. Baker : Timandra = Mrs. Lessingham.

Act 1st differs little from Shakspeare—in the Banquet scene a song is introduced from Shadwell.

Act 2d is chiefly Shakspeare's—the scene in which Timon is dunned is omitted—and a scene is introduced from Shadwell between Timon and Evandra—Love omits Shadwell's Melissa, but a good deal is said about her—the act concludes with the first 2 scenes of Shakspeare's 3d act.

Act 3d begins with Shakspeare's 3d and 4th scenes—another scene between Timon and Evandra is introduced from Shadwell—then follows the Senate scene and the banquet of hot water from Shakspeare.

Act 4th differs little from Shakspeare—except that Evandra gives the servants money instead of Flavius—and that there is a scene between her and Timon partly from Shadwell and partly from Shakspeare—Evandra speaks what belongs to Flavius in the 5th act—the act finishes with some few lines between Timon and Evandra.

Act 5th begins with a Soliloquy by Timon judiciously transposed from the scene between him and Apemantus—the Thieves and Flavius are omitted—the Poet and Painter enter and then the Senators—Alcibiades enters before the Walls—thus far, all (but some few lines) is Shakspeare's—then follows the scene from Shadwell between Timon and Evandra—with this alteration, that they do not die on the stage—the play concludes with a short scene between Alcibiades and the Senators—partly from Shakspeare and partly from Shadwell—Love very properly makes little or no alterations in the scenes from Shakspeare, except omissions—he alters Shadwell for the better—he adds but little of his own—on the whole his

alteration does him credit—it is very superiour to Shadwell's or Cumberland's—but he would have done better to have omitted Shadwell entirely—Lamb's alteration—(see D. L. Oct. 28 1816)—is infinitely the best.

Dec. 9. Timon, 2d time. Mrs. Barry had been ill.

10. Not acted 8 years, Twelfth Night.

11. Guardian. Heartly = Reddish : Sir Charles Clackit = Parsons : Young Clackit = Dodd : Lucy = Miss Pope : Harriet = Miss Rogers.

13. Twelfth Night. Malvolio = King : Sir Andrew Aguecheek = Dodd : Orsino = Jefferson : Sebastian = Catherley, being their 2d appearance in those characters : Sir Toby Belch = Love : Clown = Vernon : Viola = Miss Younge : Maria = Mrs. Egerton : Olivia (with a song) = Mrs. Abington, being their 2d appearance in those characters :—*r. b.*—performed 14 times—it was very well acted.

14. Timon, and Amelia with alterations. Henry = Vernon : Sir Anthony Withers = Parsons : Frederick = Davies : Amelia = [Mrs. Hunt : Patty = Mrs. Fitzgerald :—this musical Entertainment is taken from the Summer's Tale—see C. G. Dec. 6 1765, and April 12 1768.

16. Rule a Wife. Leon = Garrick : Margarita = Mrs. Egerton.

26. Committee. Obediah = Love : Ruth = Mrs. Egerton.

30. Country Girl. Moody = King, 1st time : Country Girl = Mrs. Abington.

31. Wonder. Don Felix = Garrick.

Jan. 7. Othello = Barry : Iago = Reddish : Desdemona = Mrs. Barry.



8. Hamlet = Garrick : Ophelia = Mrs. Abington.  
 11. Merchant of Venice and Lethe.  
 15. Merry Wives. Mrs. Page = Miss Ambrose.  
 16. Zara, and Lethe, with alterations and additions  
 —Garrick—Vernon—Dodd—Weston—Bannister—  
 Baddeley—Moody—Love—Parsons—J. Aikin, and  
 Miss Pope.

Jan. 20. Never acted, Fashionable Lover. Colin Macleod (an old and faithful servant in the family of Lord Abberville) = Moody : Lord Abberville (the Fashionable Lover) = Dodd : Mortimer (a pretended Cynic) = King : Tyrrel (his nephew—in love with Miss Aubrey) = Reddish : Aubrey = Barry : Dr. Druid (lately travelling tutor to Lord Abberville) = Baddeley : Bridgemore (a citizen) = Bransby : Augusta Aubrey (in love with Tyrrel) = Mrs. Barry : Lucinda Bridgemore = Mrs. Egerton : Mrs. Bridgemore = Mrs. Hopkins : Mrs. Macintosh = Mrs. Love : — acted 15 times—Miss Aubrey, when a child, had been left by her father to the care of Bridgemore—Aubrey had transmitted to Bridgemore a valuable cargo—Bridgemore had appropriated this to himself—he hopes that Aubrey is dead—Lord Abberville, with a view to repair his shattered fortune, had intended to marry Lucinda—he invites Bridgemore and his family to a party, and takes the opportunity of their absence to steal into Miss Aubrey's apartment—he is found there—and tho' Miss Aubrey is perfectly innocent, yet she is involved in awkward circumstances—she leaves Bridgemore's house, and accepts of the assistance of Colin—Colin places her in the house of a woman, whom national prejudice makes him think respectable, because her name is

Macintosh—this woman informs Lord Abberville that she has a beautiful young girl under her roof—Lord Abberville obeys the summons—Tyrrel enters, and then Miss Aubrey—Tyrrel believes her to be attached to Lord Abberville, and makes his exit—Mortimer rescues her from Lord Abberville—Aubrey returns from abroad—Bridgemore is compelled to refund the property which he had embezzled—Tyrrel marries Miss Aubrey—Lord Abberville promises to reform—Davies says this play was well acted—he observes that Cumberland knew but little of the Scotch dialect—and Cumberland himself acknowledges that this was the case—it is very improbable that Aubrey should not have kept up a correspondence with his daughter, and not very likely that she should put herself under the protection of a stranger, whom she meets in the street—but on the whole this is a pretty good Comedy—Cumberland is strangely partial to it.

Feb. 4. Devil to Pay. Nell = Miss Pope.

5. Hamlet = Garrick : Ophelia = Mrs. Abington : this is the 3d time that they acted the parts this season—the 1st was on Dec. 23.

6. Timon of Athens 11th time.

From Feb. 8 to 17 the theatres were shut on account of the death of the Princess Dowager of Wales.

21. Orphan. Chamont = Crofts : Monimia = Miss Younge, 1st time :—with Institution of the Garter, 30th time—it was acted 2 or 3 times more.

26. Never acted, Grecian Daughter. Evander = Barry : Dionysius = Palmer : Philotas = Reddish : Melanthon = Aikin : Phocion = J. Aikin : Euphrasia = Mrs. Barry :—acted about 12 times—Barry's

illness probably prevented it from being played more frequently—one or two scenes in this T. are very interesting—on the whole it is but a moderate production—it has met with *much* better success than it deserves—in the 5th speech of this play Murphy is guilty of a sad blunder and confounds the Elder Dionysius with the Younger—besides the making of Evander King of Sicily is ridiculous.

27. Lying Valet. Sharp = Dodd.

29. Lottery. Lord Lace = King : Stocks = Parsons : Lovemore = Bannister : Lady Lace = Mrs. Abington.

March 12. Grecian Daughter, and Absent Man.

21. Mrs. Barry's bt. Constant Couple. Sir Harry Wildair = Mrs. Barry : Beau Clincher = King : Clincher Jun. = Weston :—with Upholsterer.

24. King's bt. West Indian, and Peep behind the Curtain.

26. (and 31) Garrick acted Bayes.

28. Not acted 20 years, (probably not 40) Timoleon. Timoleon = Reddish : Eunesia = Miss Younge : Cleone = Miss Hayward :—with Author—this was probably Reddish's bt., but the Manuscript bill does not notice it as such.

30. Mrs. Abington's bt. Lady's last Stake. Lord Wronglove = Reddish : Lord George Brilliant = King, 1st time : Sir Friendly Moral = Aikin : Lady Wronglove = Mrs. Hopkins : Miss Notable = Mrs. Abington, 1st time there : Mrs. Conquest = Miss Younge, 1st time : Lady Gentle = Mrs. Egerton :—with Linco's Travels. Linco = King : Old Woman = Mrs. Bradshaw :—and Trip to Scotland—Pit and Boxes laid together. *r. b.*

April 4. Miss Pope's bt. Double Gallant. Atall = King: Lady Sadlife = Mrs. Abington: Lady Dainty = Miss Pope.

6. Dodd's bt. Tender Husband. Capt. Clerimont = Reddish: Humphrey Gubbin = Dodd: Sir Harry Gubbin = Baddeley: Tipkin = Parsons: Clerimont Sen. = Packer: Pounce = J. Aikin: Bidy Tipkin = Mrs. Barry, 1st time: Mrs. Clerimont = Miss Younge: Fainlove = Miss Ambrose:—with, not acted 12 years, Marplot in Lisbon. Marplot = Dodd: Don Perriera = Parsons: Col. Ravelin = Palmer: Charles = Jefferson: Donna Perriera = Miss Platt: Margarita = Mrs. Bradshaw: Isabinda = Miss Ambrose. *r. b.*

7. Love's bt. Conscious Lovers. Young Bevil = Reddish: Tom = King: Phillis = Miss Pope: Indiana = Mrs. Barry.

9. As you like it, and Author. Cadwallader = King: Mrs. Cadwallader = Mrs. Abington.

11. Miss Younge's bt. Mourning Bride. Osmyn = Reddish: Almeria = Mrs. Barry: Zara = Miss Younge.

20. Moody's bt. West Indian, and What d'ye call it. Kitty Carrot = Miss Pope.

21. Weston's bt. Stratagem. Archer = King:—with Tobacconist. Miss Rantipole = Miss Pope:—see April 17 1773.

22. Cautherley's bt. Not acted 14 years, Chances. 1st Constantia = Miss Younge: 2d Constantia = Mrs. Abington.

23. Barry's bt. Constant Couple—as before—a new Epilogue by Mrs. Barry as Sir Harry Wildair

—tickets delivered for King Arthur will be taken.  
*r. b.*

25. Baddeley's *bt.* *Macbeth*, with *Humours of the Turf*. Clara = Mrs. Morland :—(*B. M.*)—the 1st edition of this Farce is said to have been in 1763—the 2d edition was printed in 1774 with the following cast. Sir Marmaduke Jostle = Parsons : Monsieur Parolles = Baddeley : Tipperairy = Moody : Capt. Rakeit (son to Sir Marmaduke) = Davies : Sir Samuel Mortgage = Waldron : Clara (daughter to Sir Samuel) = Mrs. Morland : Jenny (her maid—disguised as Lord Wilton) = Mrs. Davies : Miss Heartly = Miss Platt : — Scene Newmarket—Time, Twelve Hours—Clara and Miss Heartly are in love with Capt. Rakeit—at the conclusion, Clara and Capt. Rakeit are united with the consent of their parents—Miss Heartly appears to be in love with another Capt. Rakeit—this is an indifferent Farce—it was written by Downing, who seems, in 1774, to have been an actor in the Coventry and Worcester Company—Sir Marmaduke is a good character—the Frenchman and Irishman are bad ones.

27. *Committee*. Ruth = Mrs Abington.

29. *Citizen*. Young Philpot = King : Maria = Miss Pope.

May 2. *Merchant of Venice*.

4. *Isabella*. Isabella = Mrs. Barry :—rest omitted.

9. *Mrs. King's bt. Wonder*. Don Felix = Garrick.

12. *Fair Quaker of Deal*. Mizen = King : Worthy = Reddish : Dorcas = Miss Younge : Arabella = Mrs. Abington : Belinda = Miss Rogers :—Manuscript bill—probably *bt.*

19. Funeral. Trim = King : Lady Harriet = Mrs. Abington : Lady Charlot = Miss Younge.

20. Tamerlane. Arpasia = Miss Younge.

22. Double Gallant. Lady Dainty = Miss Younge.

27. Lady's last Stake. Miss Notable = Miss Pope.

30. Richard 3d = Garrick.

June 2. Theatrical Fund. Richard 3d (with an occasional Epilogue) = Garrick : Lady Anne = Miss Younge.

5. As you like it. Rosalind = Miss Younge.

10. Reddish and Mrs. Abington acted Mr. and Mrs. Oakly—last bill.

*Bills from B. M.—many of them are real bills—many from newspapers—some in manuscript only.*

Garrick acted Benedick 2 times—Kitely 2—Leon 3—Lusignan 2—Brute 3—Ranger 3—Archer 1—Abel Drugger 1—Lord Chalkstone 2—Hamlet 3—Felix 2—Bayes 2—Richard 2.

C. G. 1771-1772.

Sept. 23. Clandestine Marriage, and Commissary.

25. Hamlet = Smith : Ophelia = Mrs. Mattocks, 1st time :—with Midas. Mysis = Mrs. Green.

27. Stratagem. Scrub = Quick, 1st time.

28. Kniveton married Miss Ward.

30. George Barnwell = Wroughton.

Oct. 2. Oroonoko = Savigny.

4. Provoked Husband, with Catharine and Petru-  
chio, by Mrs. Green and Kniveton.

7. Earl of Essex = Ross : Southampton = Wrough-  
ton : Burleigh = Hull : Queen = Mrs. Hull : Rut-  
land = Miss Miller :—Ross in the course of October  
was appointed Master of the Revels in Scotland,  
with a Salary of £100 a year.

9. (and 23) Measure for Measure.

11. Barbarossa, with Intriguing Chambermaid.  
Drunken Colonel = Yates : Lettice = Mrs. Green.

15. Richard 3d = Smith : Queen = Miss Miller,  
1st time :—with Mother Shipton. Harlequin =  
Rayner.

19. Brothers. Capt. Ironsides = Shuter.

22-24-26-29. Macklin acted Shylock and Sir  
Archy : Dyer was Squire Groom.

30. Miser, with Knights. Hartop = Shuter : Sir  
Gregory Gazette = Kniveton : Tim = Yates : Jen-  
kins = Du-Bellamy : Jenny = Mrs. Gardner.

31. Macklin acted Shylock and Sir Archy for the  
last time before his departure for Ireland.

Nov. 1. Love in a Village—2. Fair Penitent.

4. Tamerlane = Gentleman, 1st time : Bajazet =  
Smith : Moneses = Wroughton : Axalla = Hull : Ar-  
pasia = Mrs. Yates : Selima = Mrs. Mattocks.

5. Jane Shore. Hastings = Smith.

7. Woodward acted Bobadill, being his 1st appear-  
ance there for 2 years.

8. Maid of the Mill, with Upholsterer. Razor =  
Woodward : Pamphlet = Shuter.

11. Timanthes, with Apprentice by Woodward.

12. Miser, with, never acted, Fairy Prince. Sile-

nus = Reinhold : Satyrs = Mattocks, Du-Bellamy, &c.:—acted more than 23 times—this Masque in 3 parts is said to have been compiled by Colman—it is chiefly borrowed from Ben Jonson's Masque of Oberon—it was merely meant as a vehicle for representing the principal solemnities at the late Installation of the Knights of the Garter.

15. Jealous Wife. Sir Harry Beagle = Quick.

16. Busy Body—19. Way to keep him.

21. English Merchant. Spatter = Woodward.

22. Brothers. Capt. Ironsides = Woodward.

23. Cyrus.

26. Not acted 20 years, Fox. Volpone = Smith : Mosca = Bensley : Corvino = Clarke : Voltore = Hull : Sir Politick Wou'dbe = Kniveton : Bonario = Wroughton : Corbaccio = Shuter : Lady Wou'dbe = Mrs. Gardner : Celia = Miss Miller :—acted about 7 times—the parts were all well acted, but Hull, who was in general natural, rather over-did his part in the last act—Shuter was chaste and correct without that over-strained luxuriandy of humour, which he was too apt to display—his bye-play in endeavouring to hasten the death of Volpone, by pressing his stomach with his cane, was well imagined. (*Theatrical Review.*)

Dec. 4. Love makes a Man—6. Inconstant.

7. Beggar's Opera, with Englishman in Paris. Buck = Woodward.

9. Recruiting Officer. Plume = Smith : Brazen = Woodward : Sylvia = Mrs. Lessingham.

11. Never acted, Zobeide. Athamand (Prince of Persia) = Smith : Indater (son to Hermodon) = Savigny : Hermodon (a Scythian chief) = Clarke :



Seyfel = Hull : Zobeide (his daughter) = Mrs. Yates : — with Commissary— Commissary = Quick : Mrs. Mechlin = Mrs. Gardner : Mrs. Loveit = Mrs. Pitt : —Zobeide was acted 11 times—Seyfel is an old Persian general who had served under Cyrus, and been banished by Smerdis—he had taken refuge in Scythia, and been treated by the Scythians with kindness for 4 years—Zobeide, rather to please her father than herself, consents to marry Indater—just as the ceremony is over, Athamand enters—he had succeeded to the throne of Persia, and was come to bring home Zobeide, with whom he is in love—Athamand calls on Indater to resign Zobeide to him—Indater refuses—they go off to fight—Indater is killed—Zobeide declares her fixed resolution never to marry the murderer of her husband—Athamand is taken prisoner by the Scythians—Hermodon insists that, according to the Scythian laws, Zobeide is bound to sacrifice the person who killed Indater—Zobeide takes an oath to slay a victim—she exacts an oath from the Scythians that they will suffer the Persians to return to their own country unmolested—when Athamand is brought to the altar, Zobeide acknowledges her love for him, and then stabs herself—Athamand follows her example—the author of this T. was Cradock—it is far from a bad play—several parts of it are well written, but the plot is too simple for 5 acts—history and fiction are not happily blended—Cradock would have acted more judiciously if he had made the whole of his play fiction—one is disgusted at being told, that Athamand succeeded to the throne of Persia after the death of Smerdis—the writer of the Theatrical

Review says—"this piece is taken from Voltaire's  
 " T. of the Scythians, which he left unfinished—in  
 " the preface to it, he intimates a wish that it might  
 " be completed by some other hand—Cradock has  
 " greatly altered the original in the first 3 acts, and  
 " still more so in the 4th—the 5th may, in fact, be  
 " considered as entirely his own; and as the devia-  
 " tions from the original piece are evidently for the  
 " better, we have not a doubt but Voltaire's wishes  
 " are perfectly completed."

17. Theatrical Fund. Romeo and Juliet, with Ca-  
 tharine and Petruchio—Woodward acted Petruchio.

18. Every Man in his Humour, and Lethe. Fine  
 Gentleman = Woodward.

21. Othello —Zobeide was deferred, Mrs. Yates  
 being ill..

23. Beggar's Opera, with Man and Wife.

30. King Lear = Ross.

Hitherto the bills are regularly collected from the  
 Newspapers—now begins a defective Manuscript.

Jan. 4. Bold Stroke—15. Love's last Shift.

24. Zobeide, 9th time—Cradock was a gentleman  
 of fortune—he gave the profits of his piece to Mrs.  
 Yates—see Cradock's Memoirs vol. 4 p. 211—Cra-  
 dock in 1826, published in 2 vols. "Literary and  
 "Miscellaneous Memoirs"—he was at that time 84  
 —he died soon after—the Memoirs are entertaining,  
 as Cradock was acquainted with several literary cha-  
 racters—2 posthumous vols. were published in 1828.

25. Othello, with a new Farce called an Hour  
 before Marriage. Stanley (aged 61) = Yates: Sir  
 Andrew Melville = Shuter: Tardy (a lawyer) =  
 Woodward: Elwood = Wroughton: Miss Melville

(sister to Sir Andrew) = Mrs. Mattocks :—Elwood was in love with Miss Melville—as neither of them had much fortune, her friends opposed the match—he went out to India—at the opening of the piece he is just returned with £25,000—he pretends to be poor—she accepts him notwithstanding—the bulk of the plot is taken from the *Forced Marriage*—see the 7th vol. of Moliere 1755—this piece was damned on the 1st night without being finished, the audience exhibiting on this occasion an instance of that caprice, for which it is impossible to account—it was written by a Gentleman of Dublin, who consigned it to Colman—Colman, from his friendship for the author, wrote the Prologue, and cast the Farce (or rather C. in 2 acts) very strongly—he very properly published it, as it by no means deserved the treatment it met with—it bears a considerable resemblance to the *Irish Widow*, both the pieces being borrowed from Moliere.

Feb. 1. Mahomet. Alcanor = Ross : Palmira = Mrs. Yates.

No plays from Feb. 8 to 17.

22. She wou'd and she wou'd not.

March 5. Never acted, *Wife in the Right*—the play seems to have been changed owing to Shuter.

9. *Wife in the Right*. Lord Seaton = Smith : Col. Ramsay = Bensley : Governor Anderson = Shuter : Bull (a stock broker) = Quick : Squeezum (a borough-jobber) = Kniveton : Varnish (a coachmaker) = Morris : Mrs. Frankly = Mrs. Mattocks : Lady Seaton = Miss Miller : Miss Melville = Mrs. Bulkley : Mrs. Markam (woman to Lady Seaton) = Mrs. Green : Lucy (woman to Mrs. Frankly) = Mrs.

Gardner :—Lady Seaton (before her marriage) and Miss Melville were great friends—Lord Seaton saw them both—he gave the preference to Miss Melville, but married the other lady—Miss Melville's affections were engaged to Col. Ramsay—she had left her friend's house ; and taken up her abode with Mrs. Frankly, whom she had known at school, but of whose real character she was ignorant—Mrs. Frankly is a widow—she wants to induce the Governor to marry her, and wishes at the same time to have an intrigue with Lord Seaton—to this, Lord Seaton has no objection—he makes Mrs. Frankly a visit—he is quite surpris'd at seeing Miss Melville with her—he implores her on his knees to return to her friends—Lady Seaton finds him in that situation—Mrs. Frankly puts the worst construction on Lord Seaton's behaviour to Miss Melville—at the conclusion Lord and Lady Seaton are reconciled—and Col. Ramsay marries Miss Melville—Lord Seaton gives the Governor a letter from Mrs. Frankly, in which she expresses her love for his lordship, and her detestation of the Governor—this is a very dull C. by Mrs. Griffith—it was acted but once—Mrs. Griffith in her preface attributes this ill success in great measure to Shuter—when Shuter came on this evening a general hiss took place—upon which he came forward and said, that a malicious report had prevailed that the play had been postponed through his neglect, but he assured them, that he did attend the day it was to have been acted, but was taken suddenly ill after rehearsal—if any Gentleman wanted to know whether he had been drunk 3 days before, he acknowledged that he had, and begged pardon for

it—the play was condemned, but the audience were quieted by Smith's assuring them that the Manager would provide another play for the ensuing night—(*B. M.*)—see the preface.

21. For bt. of Mrs. Yates. *Ximena*. Don Carlos = Smith : Don Sanchez = Savigny : Ximena (with the Epilogue) = Mrs. Yates:—rest omitted—add—Don Alvarez = Bensley : Don Gormaz = Clarke : Don Ferdinand = Hull : Don Alonzo = Wroughton : Belzara = Mrs. Mattocks. (*Bell.*)

23. Woodward acted Ranger for his bt.

24. Smith's bt. Not acted 10 years, (acted May 15 1765) *Siege of Damascus*. Phocyas = Smith, 1st time : Eudocia = Mrs. Yates, 1st time :—rest omitted.

30. For bt. of Yates. *Isabella*. Biron = Smith : Isabella = Mrs. Yates :—with, never acted there, *Choice*—see D. L. March 23 1765.

31. Never acted there, *Twelfth Night*.

April 4. Dyer's bt. *Way of the World*. Mirabel = Smith : Witwou'd = Dyer : Sir Wilful Witwou'd = Shuter : Petulant = Woodward : Foible = Mrs. Green :—rest omitted.

7. *Rival Queens*. Alexander = Smith : Statira = Mrs. Yates.

11. Bensley's bt. *Cymbeline*. Imogen = Mrs. Yates :—with *Spanish Lady*.

21. *Hamlet*. Polonius = Baddeley from D. L. :—with Chrononhotonthologos—this was Mrs. Lessinghams bt.—she spoke a Prologue to the Farce, but was so imperfect, that a man stood behind her with a paper in his hand—Quick was Rigdum Funnidos.

22. Miss Macklin's bt. *Refusal*. Sir Gilbert Wrangle = Yates : Charlotte = Miss Macklin.

25. Savigny acted Don Felix for his bt.

May 4. Winter's Tale.

5. Twelfth Night. Malvolio = Yates : Sir Andrew Aguecheek = Woodward : Sir Toby Belch = Dunstall : Orsino = Hull : Sebastian = Wroughton : Clown = Dyer : Viola = Mrs. Yates, 2d time : Olivia = Mrs. Mattocks : Maria = Mrs. Green, 1st time : —with Country Mad-cap. Zorobabel = Quick : Lord Bawble = Lewes : Country Mad-cap = Mrs. Mattocks.  
*r. b.*

8. Not acted 6 years, All's well that ends well. Parolles = Woodward.

11. Cato. Juba = Savigny : — with Cheats of Scapin.

12. Richard 3d = Larken : —with Author. Cadwallader = Quick.

13. Yates acted Shylock.

22. Citizen. Old Philpot = Quick.

June 1. Macbeth — no more bills. (*Bills from B. M.*)

HAY. 1772.

May 15. Maid of Bath. Sir Christopher Cripple = Parsons.

June 10 or 12. Never acted, the Cooper. Martin (an old Cooper—in love with Fanny) = Parsons :

Colin (his shopman—in love with Fanny) = Robson : Twig (a drunken farmer) = Weston : Jarvis (uncle to Colin) = Baddeley : Fanny (in love with Colin) = Mrs. Jewell :—in the last scene, Jarvis insists that Martin should pay him the £50 which he owes him — Colin offers to take the debt upon himself, if Martin will resign Fanny—Martin determines to get £50 by not doing a foolish thing—this is a poor musical piece in 2 acts by Dr. Arne.

29. Never acted, the Nabob. Sir Matthew Mite (the Nabob) = Foote : Janus (his porter) = Weston : Putty (a glazier) = Weston : Mayor = Parsons : Touchit = Baddeley : Sir John Oldham = Gentleman : Mr. Oldham (a merchant) = J. Aikin : Young Oldham (his son) = Du-Bellamy : Lady Oldham = Mrs. Egerton : Mrs. Match'em (a procuress) = Mrs. Gardner : Sophy (daughter to Sir John) = Miss Ambrose : Crocus = Miss Craven :—the Epilogue by Mrs. Fearon as Lady Catharine Coldstream. (*B. M.*)—Sir John Oldham's ancestors had long been the representatives of a borough in the neighbourhood of their estate—Sir Matthew Mite, on his return from India, had by bribery gained his election for the borough—Sir John had been involved in such expenses that he was obliged to borrow a large sum—the Nabob had advanced the money in another person's name—at the opening of the play, Lady Oldham is enraged at a letter from Sir Matthew Mite in which he offers to marry Sophy—the offer is made in an insolent manner—Sir John and his family agree to reject the offer—at the conclusion, Rapine arrests Sir John on the Nabob's account—Mr. Oldham pays the demand—Lady Oldham consents to the union of Young Old-

ham and Sophy—the Mayor and Touchit belong to the Christian Club in the borough of Bribe'em—they offer the Nabob to sell him the nomination of the members at the ensuing election—in the course of their conversation, Sir Matthew observes that the man who does so and so, ought to be hanged—Touchit cautions Sir Matthew not to talk about hanging, as the Mayor's brother was lately hanged—Sir Matthew then says, that such a man deserves to be damned—Touchit replies—"That's right! stick to that! for tho' the Christian Club may have some fears of the gallows, they don't value damnation of a farthing"—in the 3d act, Sir Matthew having been elected a member of the Antiquarian Society, makes some useless presents, and addresses a speech to them—he is afterwards grievously annoyed by the familiarity of Phil. Putty, who was at school with him, and who wants to renew the acquaintance—this is a very good C. in 3 acts by Foote.

July.—Never acted, *Cupid's Revenge*. Sir Gregory Greybeard = Parsons : Amaranthus = Robson : Ninny = Weston : Cupid = Master — : Tulippa = Mrs. Jewell : Hyema = Mrs. Parsons : Culina = Mrs. White:—this is one of the most inconsistent pieces ever written—the author calls it an *Arcadian Pastoral*, and lays the scene in Arcadia—yet he has so little sense of propriety as to make *Sir Gregory* one of his D. P. and to introduce *many* modern expressions—if these gross absurdities had been avoided, it might have passed without any particular censure as an insipid Musical Entertainment—it is attributed to Gentleman—the plot is stolen from *Love's Revenge*.



## LIVERPOOL BILLS 1772.

May 4 1771. Gibson's Patent for a theatre at Liverpool for 21 years passed the great seal—(*B. M.*)—he died not long after—his Epitaph is in the *Lon. Mag.* for July 1771.

June 5 1772. Mahomet. Zaphna = Wroughton : Palmira = Mrs. Mattocks :—with Deuce is in him. Prattle = Quick.

12. Jane Shore. Hastings = Wroughton : Jane Shore = Mrs. Mattocks.

13. Provoked Husband. Lord Townly = Wroughton : John Moody = Quick : Lady Townly = Mrs. Mattocks.

15. Romeo and Juliet. Romeo = Wroughton : Mercutio = Palmer :—with Virgin Unmasked. Coopee = Quick.

17. West Indian. Major O'Flaherty = Palmer :—with Author. Cadwallader and Vamp = Quick.

20. Fashionable Lover. Mortimer = Palmer : Tyrrel = Wroughton : Dr. Druid = Quick.

24. Tamerlane. Bajazet = Palmer.

July 8. Cato. Sempronius = Palmer.

10. Clandestine Marriage. Brush = Quick : Sir John Melvil = Palmer :—with Lethe. Old Man = Quick : Fine Gentleman = Palmer.

13. Macbeth = Palmer : Lady Macbeth = Mrs. Hopkins.

15. Palmer acted Sir Bashful Constant.

17. Quick acted Pan.

24. Quick acted Sir Andrew Aguecheek.  
 27. Palmer acted Iago.  
 Aug. 3. Palmer acted Barbarossa.  
 12. Timanthes = Wroughton : Demophoon = Palmer :—with Apprentice by Palmer.  
 14. Love makes a Man. Clodio = Palmer.  
 17. Hamlet = Wroughton : Horatio = Palmer : Polonius = Quick.  
 19. Palmer acted Major Sturgeon.  
 24. Contrivances. Argus = Quick.  
 28. Countess of Salisbury. Alwin = Wroughton : Morton = Palmer :—with High Life. Lovel = Quick.  
 31. Packer's bt. Theodosius = Packer : Varanes = Wroughton : Marcian = Palmer.  
 Sep. 2. Palmer acted Lissardo.  
 14. Quick acted Lord Trinket. (*From Mr. Field.*)

## D. L. 1772-1773.

- Sep. 19. Cymbeline, and Lyar. Miss Grantham = Mrs. Egerton.  
 24. Beggar's Opera, and High Life. Kitty = Miss Pope.  
 26. West Indian. Louisa Dudley = Miss Mansell, 1st appearance there.  
 Oct. 1. (and 3) Romeo and Juliet. Romeo = Dimond, his 1st appearance on any stage : Juliet =

Miss Mansell, her 2d appearance there :—see Irish Stage Oct. 1769.

6. Fair Penitent. Horatio = Barry.

8. Twelfth Night. Orsino = Brereton, 1st time.

13. Grecian Daughter. Calippus = J. Bannister :  
—with Register Office.

14. Garrick acted Sir John Brute.

15. Way to keep him. Lady Constant = Mrs. Robinson, 5th appearance on any stage :—with Institution of the Garter.

16. (19 and 26) Alexander the Great. Alexander = Clinch, his 1st appearance there : (see Irish Stage 1767-1768) Clytus = Aikin, 1st time : Cassander = Palmer : Statira = Miss Mansell : Roxana = Miss Younge, 1st time :—with Mayor of Garratt. Major Sturgeon = Bannister : Jerry Sneak = Weston : Mrs. Sneak = Miss Pope.

19. Harlequin's Invasion. Old Woman = Dodd.

21. Rehearsal. Bayes = Garrick : Johnson = Jefferson : Smith = J. Aikin : other characters by Weston —Baddeley—Palmer—Parsons—Moody, &c.

23. Gamester. Mrs. Beverley = Miss Younge :—with, never acted, Irish Widow. Whittle = Parsons : Kecksey = Dodd : Sir Patrick O'Neale = Moody : Thomas = Weston : Bates = Baddeley : Nephew = Cautherley : Widow Brady = Mrs. Barry :—this is a very good Farce—all the parts were very well acted, particularly Kecksey and the Widow—Garrick has borrowed the bulk of this piece from Moliere's Forced Marriage—see the 7th vol. of Moliere 1755—Kecksey and Thomas are new characters.

24. Mourning Bride. Osmyn = Barry : Zara = Mrs. Hopkins : Almeria = Miss Younge.

28. Fashionable Lover. Miss Aubrey = Miss Younge.

29. Every Man in his Humour. Kately = Garrick : Dame Kately = Miss Younge.

30. Not acted 14 years, Gamesters. Wilding = King : Hazard (with a song) = Reddish : Barnacle = Parsons : Nephew = Dodd : Penelope = Mrs. Abington : Mrs. Wilding = Miss Younge.

31. Othello = Barry : Desdemona = Miss Younge, 1st time.

Nov. 3. Much ado. Benedick = Garrick : Leonato = Aikin : Hero = Miss Mansell, 1st time.

4. Tamerlane = Aikin : Bajazet = Palmer, 1st time: Moneses = Reddish : Arpasia = Mrs. Barry : Selima = Miss Mansell :—Barry was probably ill—his name was at the bottom of the bill Nov. 3 for Bajazet.

6. Maid of the Mill. Mervin = J. Bannister.

7. Zara. Lusignan = Garrick : Zara = Mrs. Barry. *r. b.*

9. London Merchant. George Barnwell = Caurtherley : Milwood = Mrs. Hopkins : Maria = Miss Mansell : Lucy = Mrs. Egerton.

12. King Arthur. Emmeline = Miss Younge, 1st time :—Miss Hayward seems to have left the stage.

15. Clandestine Marriage. Fanny = Miss Mansell, 1st time.

17. As you like it. Rosalind = Mrs. Barry.

20. Alchemist. Abel Drugger = Garrick : Subtle = J. Aikin, 1st time :—with Author. Cadwallader = King : Vamp = Moody : Mrs. Cadwallader = Mrs. Egerton.

27. Garrick acted Ranger—and Leon on 30.

28. Barry and Mrs. Barry acted Lord and Lady Townly.

Dec. 2. Gamesters, with, never acted, Rose. Lord Gainlove = Vernon : Sir Humphrey Carbuncle = Bannister : Jack Rattle = Dodd : Millclack = Miss Weller : Serina Violet = Mrs. Smith :—there are several other characters—Lord Gainlove's father had enjoined him to invite every marriageable lady within 5 miles to celebrate his 21st birthday—with a request that each of them would bring a Rose—Lord Gainlove is to marry the lady who shall bring a rose which can never decay—all the ladies bring roses, except Serina—she says, that by the rose, which can never decay, is meant virtue—Lord Gainlove marries her—this Opera was acted but once—it is said in the titlepage to have been written by a Gentleman Commoner of Oxford—it might have been written by a boy at school.

7. Garrick acted Bayes, and Dodd the Lying Valet. *r. b.*

8. Never acted, the Duel. Melville (a banker) = Barry : Hargrave (his cash-keeper) = King : Young Melville (an officer in the Guards) = Reddish : Barfort = Brereton : Sir Dermot O'Leinster = Moody : his Servant = Weston : to the part of Young O'Leinster there is no name : Lady Margaret Sinclair = Miss Younge : Maria = Mrs. Barry : Mrs. Melville = Mrs. Hopkins : Miss Melville = Miss Jarrat :—acted but once—Young Melville has a quarrel with Young O'Leinster—a challenge is the consequence—Young Melville is very desirous to get out of the house without seeing his father—he is not able to

effect his purpose—and obliged to acknowledge the truth — Melville, with the utmost anxiety on his mind, feels it as a duty to assume the appearance of tranquillity, that his wife and the rest of the family may not be alarmed—it is the wedding day of his daughter with Barfort—the *Duel* ends with the reconciliation of the parties — Maria had been brought up by Melville—she is the daughter of a friend from whom he had received favours at the time when he most wanted them—it had been always his wish that his son should marry her—the young people are mutually in love—and the piece ends with their union—Melville is the son of a Scotch Earl, whose estate had been confiscated at the conclusion of the rebellion in 1715—he had made a handsome fortune as a banker, but would not take up his father's title—his sister, Lady Margaret Sinclair, has a great contempt for trade, and a vast deal of family pride—she is an excellent character—this *C.* was written by O'Brien the actor—it is professedly founded on a French piece called “*The Philosopher without knowing it*”—the *Duel* is on the whole a good play—it must be added to the list of the pieces which have been unjustly condemned—Barry and Miss Younge are said to have acted particularly well.

15. Garrick acted *Don Felix*.

17. Not acted 5 years, *All for Love*. Antony = Barry : Ventidius = Aikin, 1st time : Dolabella = Palmer : Cleopatra = Miss Younge, 1st time : Octavia = Mrs. Barry, 1st time.

18. *Hamlet*, with alterations—Hamlet = Garrick : King = Jefferson : Ghost = Bransby : Horatio =

Packer : Laertes = J. Aikin : Polonius = Baddeley : Queen = Mrs. Hopkins : Ophelia = Mrs. Smith, 1st time :—Garrick was so foolish as to make an alteration of Hamlet, but he was not so rash as to print it, tho' he once intended to do so—he divided the acts differently, but made no great change in the language till towards the close of the play—the plotting scenes, between the King and Laertes to destroy Hamlet, were entirely changed, and Laertes rendered more estimable—Hamlet, having escaped from Rosencrantz and Guildenstern, returned with a firm resolution to avenge the death of his father—the Gravediggers and Osrick were absolutely thrown out of the play ; the audience were not informed of the fate of Ophelia ; and the Queen instead of being poisoned on the stage, was led from her seat and said to be in a state of insanity owing to her sense of guilt—when Hamlet attacked the King, he drew his sword, defended himself and was killed in the encounter—Laertes and Hamlet died of their mutual wounds. (*Davies.*)

What Garrick did on this occasion proves that a very good actor may be a very sorry critic—the Editor of the B. D. observes that “ as the heroes of “ the stage have been often styled the best commentators on Shakspeare, it is time to remark “ that this sentiment has little pretence to the degree “ of credit, which it seems to have obtained— “ the utmost a player can do, is to deliver lines, “ which he understands, with propriety, energy and “ grace—here his power commences and here it “ ends—it is necessary therefore that the applause “ which has been hitherto lavished on histrionic com-

“ mentatorship should be confined within its proper  
 “ limits, and that a line of separation should be  
 “ drawn between the offices and requisites of the  
 “ scholar and the actor—between the undertaking  
 “ that demands some degree of capacity and learn-  
 “ ing, and that which may be satisfactorily executed  
 “ by the mere aid of imitation and sensibility—a late  
 “ actress of unrivalled excellence in both Tragedy  
 “ and Comedy together with a young actor of the  
 “ highest promise, were known to have possessed  
 “ understandings of no greater extent than the plat-  
 “ form on which they stood—they were happy in a  
 “ strong theatrical conception, and from that single  
 “ circumstance their success was derived”—the Edi-  
 tor of the B. D. probably alludes to Mrs. Pritchard  
 and Powell—Garrick had been often styled the best  
 commentator on Shakspeare, but those who called  
 him so could hardly mean to be understood *literally*  
 —the expression however was injudicious, and pro-  
 bably tended to make Garrick fancy himself a critic.

Wilkinson wished to have had a copy of Hamlet  
 as acted at D. L.—Victor said to him in a letter—  
 “ it is not in my power to send you the corrections  
 “ lately made in Hamlet, no such favour can be  
 “ granted to any one—I presume the play will never  
 “ be printed with the alterations, as they are far from  
 “ being universally liked; nay they are greatly dis-  
 “ liked by the million, who love Shakspeare with all  
 “ his glorious absurdities, and will not suffer a bold  
 “ intruder to cut him up”—Victor adds that the 4th  
 scene in the 4th act between the Captain, Hamlet,  
 &c. was restored.

Wilkinson thus disappointed determined to make



an alteration himself—this he has published in his *Wandering Patentee*—he divides the acts much as Garrick had done—in the 5th act Hamlet fights with the King and kills him—the Queen runs out shrieking—Laertes kills Hamlet, but is not killed himself—Wilkinson, in professed imitation of Colley Cibber, that great improver of Shakspeare, inserts passages from some of his other plays—in particular, the fine scene of Cardinal Beaufort's death—the King speaks what belongs to the Cardinal.

Garrick's acting in some degree reconciled the public to his alteration of Hamlet, and the play in its mangled state continued on the stage at D. L. even after Garrick's retirement—on April 21 1780 the original was revived and Garrick's alteration was no more heard of.

Hamlet was one of Garrick's great characters—on the first appearance of the Ghost, such a figure of consternation was never seen; after an interval of suspense, he spoke in a low trembling accent and uttered his questions with the greatest difficulty—in the description of man and his powers in act 2d, his energy was striking—in the soliloquies he exceeded all competitors—in the closet scene he was highly interesting, warm and pathetic. (*Murphy & Davies.*)

Davies censures very properly the stage trick of Hamlet's throwing down the chair on the appearance of the Ghost—and Ireland tells us that the chair, on which Garrick used to sit, was different from that appropriated to the Queen, the feet being tapered, and placed so much under the seat that it fell with a touch.

Garrick's alteration of Hamlet was probably made

rather with a view of obviating Voltaire's criticisms than in the spirit of Bottom the Weaver, as the Editor of the B. D. supposes—certain however it is, that latterly he took care to have no performer in the play that could divert the attention of the audience from himself—he ought to have been above this—he did not stand in need of Bransby, Packer and Mrs. Hopkins to set him off as foils.

Voltaire in the preface to his *Semiramis* says—  
 “ I do not mean to justify the Tragedy of Hamlet in  
 “ every particular, it is in fact a barbarous piece,  
 “ abounding with gross absurdities—the hero of the  
 “ play runs mad in the 2d act, and his mistress meets  
 “ with the same misfortune in the 3d—the Prince  
 “ takes Ophelia's father for a rat, and kills him—in  
 “ despair she throws herself into a river—her grave  
 “ is dug on the stage—the gravedigger, with a skull  
 “ in his hand, amuses himself with a string of miser-  
 “ able jests, and the Prince answers him in language  
 “ equally disgusting—Hamlet, his mother and father-  
 “ in-law drink together on the stage—*they divert*  
 “ *themselves with bottle songs, (Chansons à boire)*  
 “ they quarrel, they fight, they kill—one would im-  
 “ agine this play the production of a drunken  
 “ savage—and yet among these absurdities, which  
 “ render the English drama absolutely barbarous,  
 “ there are some strokes in Hamlet worthy of the  
 “ most exalted genius”—to this Murphy replies—  
 “ Hamlet does not run mad, he only counterfeits  
 “ madness—nobody ever imagined that he thinks he  
 “ is killing a rat, when he slays Polonius ; he takes  
 “ him for his better, meaning the King, and the rat  
 “ is only mentioned to save appearances—Ophelia

“ does undoubtedly run mad, but her distress is per-  
 “ haps the most pathetic on any stage—it is true she  
 “ sings in misery, and that is not usual in tragedy—  
 “ but it occurs in nature, and what Shakspeare saw  
 “ in nature, he transplanted into his drama—he  
 “ knew of no rules to restrain him, and if he did, he  
 “ scorned the restraint—the beauty of Ophelia’s  
 “ madness consists in this; it gives the actings of  
 “ the mind—it shows the course of ideas in a dis-  
 “ turbed imagination—and the poet, who can thus  
 “ turn the heart inside out, does more than pompous  
 “ declamation ever attained—that Ophelia’s grave is  
 “ dug on the stage cannot be denied; but that very  
 “ indecorum produces a string of beautiful reflections,  
 “ and such a vein of morality, as cannot be paralleled  
 “ by the *Scene Francoise*—I cannot recollect that  
 “ Hamlet ever shocked me with miserable jests upon  
 “ this occasion—nor do I remember that any of the  
 “ personages are such honest bottle companions as to  
 “ carouse and sing merry catches on the stage.\*

“ In one of your letters concerning the English  
 “ nation, you are pleased with a saying of the late Lord  
 “ Bolingbroke in relation to the Duke of Marlborough  
 “ —‘ he was’ replied that ingenious nobleman when  
 “ his opinion was asked ‘ so great a man that I have  
 “ ‘ forgot his faults’—something like this might have  
 “ been your judgment of Shakspeare—and give me  
 “ leave to add, it was more peculiarly incumbent upon

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\* In this last paragraph Murphy is too civil by half, Voltaire  
 had advanced a barefaced falsehood and deserved to have been  
 treated without ceremony.

“ you to treat his memory with respect, because, I apprehend you owe very great obligations to him in many of your dramatic writings.” (*Gray's Inn Journal No. 41.*)

A Gentleman said in defence of Shakspeare, that the Vulgar characters introduced in his Tragedies, tho' low, were natural—“ *avez permission,*” replied Voltaire, “ *mon cul est bien dans la nature, et cependant Je porte culotte.* (*Dr. Moore probably.*)

“ Unhousel'd, unanointed, unanneal'd”—

thus Bell printed this line in 1773 from the Prompt book of C. G.—the true reading is

“ Unhousell'd, disappointed, unaneal'd,”

unhousell'd is not having received (what is usually called) the Sacrament—disappointed is the same as unappointed, and means unprepared—but unanointed is absurd, as that is precisely of the same meaning as the word that follows—*ele* is the Saxon for oil—if the excellent note in Johnson and Steevens' Shakspeare, which proves that unaneal'd means not having had extreme unction, wanted any confirmation, it might receive it from a passage in Cavendish's Life of Wolsey—“ when the Cardinal was dying they sent for the Abbot to *annoy* him.”

Porson had a most happy knack at quotation—on being made Greek Professor at Cambridge in 1792, he read in the schools a dissertation on the Hecuba of Euripides, on which Gilbert Wakefield thought proper to make some remarks—not long after, it was agreed one evening in the Combination room at Trinity College, that each person in company should

give a Gentleman as a Toast, with some passage from Shakspeare applicable to him ; Porson told me that he sat very quiet, being well satisfied that no one would anticipate his quotation—when it came to his turn, he gave Gilbert Wakefield and said from Hamlet—

“ What’s Hecuba to him, or he to Hecuba ?”

Dec. 21 and 23. Hamlet, with alterations.

22. Orphan. Castalio = Barry : Chamont = Breton : Polydore = Cautherley : Monimia = Mrs. Barry.

29. Drummer.

30. Theodosius = Reddish : Varanes = Barry : Marcian = Aikin : Athanais = Mrs. Barry : Pulcheria = Mrs. Egerton.

31. Twelfth Night. Orsino = Jefferson.

Jan. 1. Committee. Ruth = Mrs. Egerton.

4. Merchant of Venice—9. School for Fathers.

12. All for Love. Alexas = J. Bannister. *r. b.*

13. (and 18) Merope. Dorilas = Dimond : Polyphontes = Palmer : Narbas = Packer : Merope = Miss Younge, 1st time : Ismene = Miss Mansell.

16. Mourning Bride. Osmyn = Barry : Zara = Miss Younge : Almeria = Mrs. Barry.

19. Stratagem. Archer = Garrick.

21. (and 25) Venice Preserved. Jaffier = Barry : Pierre = Aikin : Priuli = J. Aikin : Renault = Jefferson : Belvidera = Mrs. Barry.

26. Hypocrite—27. Cymon.

Feb. 1. Fashionable Lover. Aubrey = Jefferson : (Barry acted Aubrey Oct. 28) with, never acted, Wedding Ring. Zerbino = Vernon : Pandolfo =

**Bannister : Henrico = Davies : Lissetta** (maid to Felicia) = **Mrs. Wrihten : Felicia** (daughter to Pandolfo) = **Mrs. Smith** :—acted several times—Henrico and Felicia are mutually in love—Pandolfo wants his daughter to marry Zerbino, because he is rich—Zerbino mistakes Lissetta for her mistress, and gives her a Wedding Ring—Lissetta tells Zerbino, that her father means to marry him to her maid instead of herself—Pandolfo offers Felicia to Zerbino—he refuses her, supposing her to be Lissetta—Pandolfo consents to the union of his daughter and Henrico—Zerbino marries Lissetta—this musical Entertainment was written by Dibdin—it has no particular fault—it is merely insipid.

2. **King Lear = Barry.**

4. **All in the Wrong**—as Oct. 19 1769.

8. **For bt. of the author of the Wedding Ring. Cymbeline.** Jachimo = Jefferson, 1st time.

10. **Hamlet = Garrick** :—with Polly Honeycombe.

11. **Conscious Lovers.** Young Bevil = Reddish : Tom = King : Myrtle = Jefferson : Indiana = Miss Younge : Phillis = Miss Pope.

17. (and 19) **King Lear = Garrick : Cordelia = Mrs. Barry.**

18. **Double Gallant.** Atall = King : Sir Solomon Sadlife = Parsons : Careless = Jefferson : Lady Sadlife = Mrs. Abington : Lady Dainty = Miss Younge : Clarinda = Mrs. Egerton : Sylvia = Mrs. Robinson, 1st time : Wishwell = Mrs. Davies.

25. **Amphitryon.**

27. **Never acted, Alonzo.** Alonzo = Reddish : Alberto = Clinch : King of Asturia = Aikin : Costollo = J. Aikin : Velasco = Jefferson : Sebastian = Pal-

mer : Messenger = J. Bannister : Ormisinda (daughter to the King) = Mrs. Barry : Teresa (her confidant) = Miss Mansell :—acted 11 times—the scene of this T. lies in Spain, at the time when that country was divided between the Spaniards and the Moors—about 18 years before the play begins, Alonzo was sentenced to banishment for having killed Ramirez—he had prevailed on Ormisinda to marry him privately—they had met one another for 4 nights—on the 5th, Alonzo had come first to the place of appointment—he concealed himself—and when Ormisinda approached, she was accompanied by Teresa dressed as a man—Alonzo was fired with jealousy, and went into banishment without speaking a syllable to his wife—Ormisinda had a child by Alonzo, whom she called Alberto, and who was brought up by Costollo as his own son—some time before the opening of the play, the Moors and Spaniards had agreed to decide the fate of the two nations by single combat—as the Moorish champion is a man of gigantic strength, the Spaniards conceive that Alonzo is the only person who is able to cope with him—they send for Alonzo—but when their champion arrives, he appears to be Abdallah, the Prince of Persia and the friend of Alonzo—in reality he is Alonzo in disguise—Abdallah kills the Moor—he then publicly accuses Ormisinda of adultery—he throws down his gauntlet—Alberto takes it up—in the 5th act, Alonzo appears in his proper character—he and Alberto prepare to fight—Ormisinda rushes between their swords—and then stabs herself, conceiving that to be the only mean of preventing so unnatural a combat—before her death, an explanation takes place between

her and Alonzo—he is convinced of her innocence, and his own rashness—he kills himself—this T. was written by Home—it is on the whole a pretty good play—the principal fault of it is, that too much is said, and too little done—there are several long narrations—Ormisinda stabs herself without reason—if she had wished to act naturally, she would have avowed Alberto to be the son of herself and Alonzo—in which case the King would of course have suspended the combat till inquiry could be made—the Epilogue is pretty good.

March 9. Alonzo—in this T. Alonzo does not enter till the 3d act—when that act was to begin F. Aikin came forward and informed the audience that Reddish was not come to the theatre and begged that his brother J. Aikin\* might read the part—a general confusion ensued and the cry was for Garrick—at last King stepped forward and said that the managers had sent every where for Reddish where there was any probability of finding him; and that tho' 2 acts of the play were over, yet those who did not choose to stay should have their money returned—this satisfied the audience and the play went on—J. Aikin reading the part—before it was finished, Reddish came to the theatre, and declared that he had forgotten the play was to be performed, and had thought it was an Oratorio night—this most of the performers believed to be true, tho' it was an absence of mind probably not to be equalled in the annals of the theatre—on

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\* It is odd J. Aikin should have been selected to read the part, as he played Costollo—and in the 4th act Costollo and Alonzo are on the stage together.



the 11th Reddish published an affidavit in confirmation of his statement and begged pardon for disappointing the public. (*B. M.*)

20. Mrs. Barry's bt. Grecian Daughter. Evander = Aikin, 1st time : Melanthon = Packer :—with Peep behind the Curtain—pit and boxes laid together—Barry was no doubt still too ill to play—on the 1st night of Alonzo he was confined to his bed—Home sat with him, and Mrs. Barry sent a message to them at the end of every act—at one time things looked unfavourably ; but she desired Home not to be discouraged, as she would use her utmost exertions in the next act—she did so, and saved the play. (*Simons from Mrs. Barry.*)

23. King's bt. Not acted 10 years, Double Dealer. Maskwell = Reddish : Sir Paul Plyant = King : Careless = Palmer : Brisk = Dodd : Lord Froth = Parsons : Mellefont = Brereton : Lord Touchwood = Packer : Lady Touchwood = Mrs. Hopkins : Lady Froth = Mrs. Abington : Lady Plyant = Miss Younge :—with Deuce is in him.

25. Reddish played Jaffier for his bt. and for 1st time.

27. Mrs. Abington's bt. Gamesters, 13th time, with Frenchified Lady never in Paris. Palamede = Jefferson : Rhodophil = Davies : Melantha = Mrs. Abington : Doralice = Mrs. Wrighten.

30. Miss Pope's bt. Jealous Wife. Mrs. Oakly = Miss Pope :—with, not acted 5 years, Like Master like Man. (altered from Vanburgh) Cautherley—Baddeley—Mrs. Egerton and Miss Pope—they probably acted Carlos—Sancho—Leonora and Jacinta, April 1. Dodd's bt. Twelfth Night. Sir Toby

Belch = Palmer, 1st time :—with Catharine and Petruchio. Petruchio = Dodd, 1st time : Grumio = Baddeley : Catharine = Miss Pope.

3. Miss Younge's bt. Merope, with, not acted 5 years, Intriguing Chambermaid. Drunken Colonel = King, 1st time : Oldcastle = Baddeley : Lettice (for that night only) = Mrs. Abington. *r. b.*

12. Aikin played Evander for his bt.

13. Love's bt. Fashionable Lover. Aubrey = Jefferson : — with Intriguing Chambermaid by Mrs. Abington.

15. Moody's bt. West Indian, with Miss in her Teens. Fribble = Moody, 1st time : Flash = Weston, 1st time : Miss Bidy = Miss Jarratt.

16. Jefferson's bt. False Delicacy. Col. Rivers = Jefferson, 1st time : Miss Marchmont = Miss Mansell, 1st time : Miss Rivers = Miss Jarratt, 1st time : Sally = Mrs. Millidge :—rest as originally—with Register Office.

17. Weston's bt. Stratagem. Archer = King : Scrub = Weston : Mrs. Sullen = Miss Younge, 1st time : Cherry = Miss Pope :—with Tobacconist. (for that night only) Abel Drugger = Weston : Face = Palmer : Subtle = J. Aikin : Doll Tricksey = Mrs. Egerton.

19. For bt. of Mr. and Mrs. Hopkins. As you like it. Jaques = Aikin : Adam = Moody : Rosalind = Mrs. Barry : Celia = Miss Hopkins, her 1st appearance on any stage :—that is as a woman.

21. Chances revived. (see April 22 1772) Don John = Garrick : Don Frederick = Jefferson : Antonio = Parsons : Petruchio = J. Aikin : 1st Constantia

= Miss Younge : 2d Constantia = Mrs. Abington : Mother in Law = Mrs. Hopkins : Landlady = Mrs. Bradshaw.

23. Cautherley's bt. Countess of Salisbury. Alwin = Cautherley, 1st time : Lord William = *Master* J. Bannister :—in all the other bills he is called Mister—rest as Jan. 20 1768—with, not acted 10 years, Male Coquette. Daffodil = Dodd : Dizzy = Parsons.

26. Chances. Don Frederick = Brereton, 1st time.  
*r. b.*

27. Palmer's bt. Earl of Essex = Barry : Southampton = Palmer : Queen = Mrs. Hopkins : Rutland = Mrs. Barry : Nottingham = Mrs. Egerton.

28. Baddeley's bt. King Arthur. Oswald = Clinch, 1st time.

29. Barry's bt. Othello = Barry : Iago = Palmer, 1st time : Cassio = Cautherley, 1st time : Roderigo = Dodd : Desdemona = Mrs. Barry : *Æmilia* = Mrs. Hopkins :—with Irish Widow, 19th time.

30. Mrs. Egerton's bt. Plain Dealer. Olivia = Mrs. Egerton, 1st time :—with Male Coquette.

May 1. Bannister's bt. Beggar's Opera, with Minor. Smirk and Mrs. Cole (for that night only) = King : Shift (with a variety of imitations both rhetorical and vocal) = Bannister : Minor = J. Aikin : Sir William Wealthy = Baddeley : Transfer = Parsons : Loader = Palmer : Lucy = Miss Ambrose.

6. Brereton's bt. Not acted 7 years, Philaster. Philaster = Brereton, 1st time : King = Bransby : Pharamond = Palmer : Dion = J. Aikin : Cleremont = J. Bannister : Countryman = Parsons : Captain = Baddeley : Bellario = Miss Younge : Arethusa = Miss Hopkins : Megra = Miss Sherry.

8. Committee. Careless = Brereton, 1st time : Obediah = Parsons.

10. Macbeth = Reddish : Macduff = Aikin : Lady Macbeth = Miss Younge, 1st time : — Macbeth at C. G. also.

11. For bt. of J. Aikin and Davies. Mourning Bride, with Minor.

12. Achman's bt. Tempest. Stephano (for that night only) = G. A. Stevens.

13. Tancred and Sigismunda. Tancred = Reddish, 1st time : Sigismunda = Mrs. Barry.

14. For bt. of Dimond and Miss Mansell. Tamerlane. Bajazet = Reddish : Moneses = Dimond, 1st time : Arpasia = Miss Younge : — see Nov. 4.

17. Waldron's bt. Never acted, Maid of Kent. Sir Thomas Richacre = Parsons : George = Palmer : Dr. Goodman (parson of the parish) = Packer : Metre (his clerk) = Waldron : William (servant to George) = Vernon : Lord Sealand = Davies : O'Connor (commander of Lord Sealand's vessel) = Moody : La Poudre (his valet) = Baddeley : Emily (the Maid of Kent) = Miss Younge : Patty (her maid — daughter to Metre) = Miss Pope : Dame Quickset = Mrs. Bradshaw : — this piece is professedly founded on a paper in the Spectator — the scene lies at Sir Thomas Richacre's seat near the sea coast in Kent — Sir Thomas and Dr. Goodman had exchanged children — Sir Thomas had brought up Emily as his daughter — Dr. Goodman had brought up George as his son — George and Emily are mutually in love — Lord Sealand pays his addresses to Emily — Sir Thomas says she is Dr. Goodman's daughter, and his lordship drops all thoughts of a marriage with her — George and Emily

are distressed at supposing themselves to be brother and sister—Lord Sealand makes violent love to Emily—she cries out, and George comes to her assistance—his lordship makes another attempt on Emily—he nearly succeeds in placing her on board a vessel which he keeps for his amusement—she is rescued partly by George and William, but chiefly by O'Connor, who is too honest to assist Lord Sealand in an iniquitous action—Sir Thomas declares that George is his son—George is united to Emily—William marries Patty—this is a moral, vapid C. by Waldron without any particular fault—one of those things which Foote calls novels in dialogue.

19. For bt. of J. Bannister, and Mr. W. Barry. Zenobia, with Harlequin's Invasion. Abram = J. Bannister, 1st time.

24. Citizen. Young Philpot = Dodd.

26. Theatrical Fund. King Lear = Garrick : Cordelia = Miss Younge, 1st time.

27. Johnston's bt. Wonder. Don Felix = Cautherley : Violante = Miss Younge, 1st time.

June 2. Beggar's Opera—last play.

*Bills from B. M.—there are few real bills, but there is a regular series from the papers—none are in manuscript.*

Garrick acted Brute 3 times—Bayes 2—Kitley 1—Benedick 1—Lusignan 2—Abel Druggier 2—Ranger 2—Leon 2—Felix 1—Hamlet 4—Archer 2—Lear 3—Don John 4.

April 19. The first bill for the bt. of Mr. and Mrs. Hopkins was as follows—Not acted 20 years, Mary Queen of Scots. Norfolk = Reddish : Davison = Palmer : Morton = Clinch : Cecil = Packer : Douglas

=Dimond : Queen Elizabeth = Mrs. Hopkins : and Mary Queen of Scots = a young Gentlewoman, being her 1st appearance on any stage :—this is a real bill which belonged to Mr. Dimond.

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## C. G. 1772-1773.

Sep. 21. The theatre opened with an occasional Prelude by Colman—this is professedly a trifle, but as such it has considerable merit—it was written for the sake of introducing Miss Barsanti to the public and affording her an opportunity of displaying her talents to the best advantage in the character of a Young Lady, who had a turn for the stage—she proved a very good actress—the Prelude was acted at least 7 times—on Sep. 21 it was followed by the Miser (Mariana = Mrs. Bulkley :) and Deuce is in him.

23. Clandestine Marriage. Miss Sterling = Mrs. Gardner :—see Nov. 30 1770.

25. Busy Body. Marplot = Woodward.

28. Richard 3d. Henry 6th = Kniveton.

30. Miss Catley made her 1st appearance for 2 years in Rosetta.

Oct. 5. (7-12-17-24) Jane Shore = Mrs. Hartley,

her 1st appearance on this stage:—she was introduced on the Edinburgh stage in 1771. (*Jackson.*)

13. Beggar's Opera. Peachum = Shuter: Polly = Miss Catley: Lucy = Mrs. Mattocks, 3d time.

14. Every Man in his Humour.

17. Comus was acted for the 1st time in 2 acts—(see D. L. March 4 1738) Comus = Mattocks: 1st Spirit = Hull: 1st Bacchanal = Reinhold: Lady = Mrs. Mattocks: Euphrosyne = Miss Catley:—acted several times.

21. Miser. Mariana = Mrs. Mattocks.

23. Rule a Wife. Leon = Smith: Copper Captain = Woodward: Estifania = Miss Barsanti, 1st time:—acted 7 times.

26. Hamlet.

29. Man and Wife. Sally by Miss Brown, who performed last season in this piece and in the Fairy Prince.

Nov. 4. Tamerlane = Bensley: Arpasia = Miss Miller.

6. Not acted 20 years, Henry 8th. King = Clarke: Wolsey = Bensley: Buckingham = Wroughton: Gardiner = Shuter: Cranmer = Gardner: Cromwell = Hull: Surry = Dyer: Lord Chamberlain = Lewes: Lord Sands = Kniveton: Capucius = Du-Bellamy: Queen = Mrs. Hartley: Anne Bullen = Miss Ogilvie: Old Lady = Mrs. Pitt:—in act 4 Coronation—acted 18 times.

14. Provoked Husband. Lord and Lady Townly = Smith, and Mrs. Bulkley.

21. Never acted, Elfrida. Athelwold = Smith: Edgar = Bensley: Orgar = Clarke: Edwin = Hull:

Elfrida = Mrs. Hartley : Albina = Mrs. Mattocks : Chorus of British Virgins = Miss Catley, &c. :—acted 27 times—Mason's T., published in 1752, was now brought on the stage—the author is said to have been offended with this alteration—he adapted it to the stage himself in 1779—see Feb. 23—the well known story of Elfrida had been already dramatized at least 4 times—Mason has written the dialogue, and managed the plot, in a manner very superior to that of his predecessors ; but he has gone to the utmost verge of a fair poetical license in making the character of his heroine more amiable than it really was—according to Mason, Orgar, the Earl of Devonshire, disapproves of the retirement in which his daughter had been kept since her marriage—he comes to Athelwold's castle to discover the cause of it—Athelwold returns from court—he is informed that the King means to make him a visit—this throws him into despair—the King arrives—Orgar accuses Athelwold of treason—the King on seeing Elfrida falls violently in love with her—he banishes Athelwold, but, at the earnest intercession of Elfrida, he gives him a feigned pardon—Edwin tells Elfrida, that the King had fought with Athelwold, and killed him—Elfrida makes a vow to spend the remainder of her life in a convent.

Mason has prefixed to his play 5 letters in defence of the ancient Drama, and particularly of the Chorus—the Greek Tragedies are very fine, but their merit consists in the just delineation of character, in the propriety of the sentiments, and in the beauty of the language, rather than in the management of their



plots, which are, in general, simple to a fault—they all have, more or less, a great deficiency in point of action, and action, as Dennis well observes, is the essence of the drama—Mason overlooks the objections which have been so often made to the Chorus, namely, the absurdity with which the characters in the drama enter into the most confidential communications before so many people—and the improbability that about 25 persons should preserve a strict secrecy, sometimes at the hazard of their lives—the Greek Choruses frequently consist in the relation of some mythological story connected with the persons of the drama—in this point Mason differs totally from them—in the obscurity of their language, he has imitated them so closely, that if the Choruses in *Elfrida* and *Caractacus*, instead of being sung, were to be simply recited, they would be unintelligible to the generality of an audience—Erasmus says of the Greek Choruses—“*Nusquam magis inep-tisse videtur Antiquitas, quam in hujusmodi Choris, ubi dum nimium affectat novè loqui, vitia vit*” “*eloquentiam : dumque verborum miracula venatur, in rerum judicio cessavit*”—no poet excels Euripides in simplicity of language, when he writes in Iambics—but when he changes the metre, he sometimes goes as far out of his way for an expression as any body ; thus in the *Troades*, line 128, he talks of “the twisted discipline of Ægypt,” by which he means *ropes*—see Barnes’ note.

Dec. 3. Acted but once these 7 years, All’s well that ends well. Parolles = Woodward : Bertram = Lewes : King = Hull : Lafeu = Clarke : Clown =

Shuter: Helena = Miss Macklin: Countess of Roussillon = Miss Miller, 1st time: Diana = Mrs. Mattocks:—acted 3 times.

8. Never acted, Cross Purposes. Grub = Shuter: Consol = Quick: Chapeau = Lewes: George Bevil = Wroughton: Robin = Dyer: Mrs. Grub = Mrs. Green: Emily = Mrs. Bulkley: Jenny = Mrs. Kniverton:—this is an excellent Farce, or rather Comedy in 2 acts—it was written by O'Brien and was very well acted.

11. Suspicious Husband. Ranger = Woodward: Strictland = Ross: Frankly = Bensley: Bellamy = Wroughton: Jack Meggot = Lewes: Tester = Quick: Clarinda = Mrs. Bulkley: Mrs. Strictland = Mrs. Mattocks: Jacintha = Mrs. Lessingham: Lucetta = Mrs. Green.

21. Theatrical Fund. Henry 8th and Citizen.

28. Bold Stroke for a Wife. Col. Feignwell = Woodward: Obediah Prim = Shuter: Periwinkle = Quick: Sir Philip Modelove = Dyer: Tradelove = Dunstall: Anne Lovely = Miss Macklin: Mrs. Prim = Mrs. Pitt.

30. Richard 3d = Smith: Richmond = Wroughton: Buckingham = Hull: Tressel = Dyer: Queen = Miss Miller: Lady Anne = Mrs. Lessingham.

Jan. 6. Henry 5th —7. Fox.

14. Love's last Shift. Younger Worthy = Wroughton: Narcissa = Mrs. Mattocks: Amanda = Miss Miller.

16. Cymbeline. Posthumus = Bensley: Jachimo = Smith: Belarius = Clarke: Pisanio = Hull: Guiderius = Wroughton: Cloten = Lewes: Imogen = Mrs. Bulkley.

22. Recruiting Officer—24. King Lear.
28. Jealous Wife. Major Oakly = Shuter : Lord Trinket = Lewes : Mrs. Oakly = Miss Barsanti, 1st time :—rest as before.
29. Henry 8th. Anne Bullen = Mrs. Bulkley, 1st time.
- Feb. 6. Never acted, Golden Pippin. Jupiter = Reinhold : Paris = Mattocks : Momus = Quick : Mercury = Du-Bellamy : Juno = Miss Catley : Venus = Mrs. Mattocks : Pallas = Mrs. Baker :—with Commissary—the Golden Pippin is a very good Burletta by O'Hara—it came out as a first piece, but in consequence of some disapprobation it was reduced to 2 acts on the 3d night—the old story of Paris and the three Goddesses is treated in a ludicrous manner.
23. Never acted, Alzuma. Alzuma = Smith : Don Carlos (son to Pizarro) = Bensley : Pizarro = Hull : Ozmar (friend to Alzuma) = Perry : Orellana = Mrs. Hartley : Orazia = Miss Miller :—acted 9 times—the scene lies at Cusco — Pizarro had conquered Peru — Alzuma and Orellana are the children of the last Inca by Orazia—Alzuma, when about 10 years old, had been sent into Chili—Orazia is married to Pizarro, and becomes a Christian—Don Carlos is in love with Orellana—she esteems him for his good qualities, but is determined not to break the vow which she had made as a Virgin of the Sun—in the 1st act Alzuma and Ozmar are brought in as prisoners—Pizarro condemns them to death—Don Carlos, at the request of Orellana, obtains their pardon—Orellana asks Alzuma to bear a message to her brother—Alzuma discovers himself—this

scene is borrowed from *Iphigenia in Tauris*—in Euripides it is interesting to the last degree, but it is here introduced with little or no effect in comparison—Carlos is jealous of Alzuma, not knowing that he is Orellana's brother—Pizarro again condemns Alzuma to death—he deposes Orazia to see his sentence put into execution—Alzuma bares his bosom to the soldier who is prepared to kill him—Orazia perceives by the scar which Alzuma has on his breast, that he is her son—she implores Pizarro to pardon him—Pizarro refuses—she avows Alzuma to be her son—Alzuma pretends to turn Christian—when he is brought to the altar, he stabs Pizarro—Orazia interposes to save Pizarro, and is unintentionally killed by Alzuma—the back scene opens and discovers Pizarro lying dead—and Orazia wounded—Orazia forgives Alzuma, and dies—Alzuma is in despair—Don Carlos pardons Alzuma—Alzuma and Orellana are so struck with the behaviour of Carlos and Orazia, that they are inclined to turn Christians—this is a moderate T. by Murphy—he says that he has taken hints from Euripides and Sophocles—this is true—but the character of Orazia has a much stronger resemblance to the Clytemnestra of Voltaire than to the Clytemnestra of Sophocles—the conclusion is evidently borrowed from the conclusion of Voltaire's *Alzira*.

March 15. Never acted, *She Stoops to Conquer*, by Dr. Goldsmith. Hardcastle = Shuter: Marlow = Lewes: Tony Lumpkin = Quick: Hastings = Du-Bellamy: Miss Hardcastle = Mrs. Bulkley: Mrs. Hardcastle = Mrs. Green: Miss Neville = Mrs. Kniveton:—this play came out when the taste for

Sentimental Comedy was at its height, and contributed in a good degree to restore the town to a relish for a laugh—the Prologue alludes to this design—the mistaking of a private house for an Inn is grossly improbable, but with all its faults this Comedy is worth 50 cold, correct, still-life pieces—when it was offered to Colman he protested against it, but Dr. Johnson stood forth in all his terrors as champion for the piece, and backed by his clients and retainers demanded a fair trial—Colman again protested, but, with that salvo for his reputation, liberally lent his stage, and *She Stoops to Conquer* was put into Rehearsal.

On the day of performance Goldsmith's friends assembled in a considerable body at the Shakspeare Tavern for an early dinner : Dr. Johnson took the chair at the head of a long table and was in inimitable glee—they did not however forget their duty, and tho' they had a better Comedy going, in which Johnson was chief Actor, they betook themselves in good time to their separate and allotted posts, having preconcerted signals for plaudits in a manner that gave every one his cue, where to look for them and how to follow them up : one of the company was Adam Drummond, who was gifted by nature with the most sonorous and at the same time most contagious laugh, that ever echoed from the human lungs, he ingenuously however confessed that he knew no more when to give his fire, than the cannon did that was placed on a battery, he desired therefore to have a flapper at his elbow, and Cumberland was deputed to that office—all eyes were upon Dr. Johnson, who sat in the front row of a side box, and when he

laughed every body thought himself warranted to roar : in the mean time Drummond followed signals with a rattle so irresistibly comic, that when he had repeated it several times, the attention of the spectators was so engrossed by his person and performances, that the progress of the play seemed likely to become a secondary object, and Cumberland found it prudent to insinuate to him that he might halt his music without any prejudice to the author ; but, alas ! it was now too late to rein him in ; he had laughed upon Cumberland's signal where he found no joke, and now he unluckily fancied he found a joke in almost every thing that was said, so that nothing in nature could be more mal-a-propos than some of his bursts every now and then were : these were dangerous moments ; for the Pit began to take umbrage ; however the author's friends carried his play through triumphantly, and their manœuvres were attended with complete success. (*Cumberland.*)

March 20. Woodward's bt. Never acted there, Amphitryon, altered from Dryden. Jupiter = Ross : Sosia = Woodward : Mercury = Wroughton : Gripus = Shuter : Amphitryon = Mattocks : Alcmena = Mrs. Hartley : Phædra = Mrs. Mattocks : Bromia = Mrs. Pitt :—with Harlequin Sorcerer. Harlequin (for that night only) = Woodward.

22. Mrs. Hartley's bt. Macbeth = Smith : Macduff = Clarke : Banquo = Bensley : Lenox = Hull : Witches = Dunstall, Mrs. Pitt, and Quick : Lady Macbeth = Mrs. Hartley, 1st time.

23. Shuter's bt. Henry 8th, with the Cries of London, by Shuter—and Cross Purposes.

29. Clarke's bt. Rival Queens. Alexander =

Smith : Clytus = Clarke : Lysimachus = Hull : Hephestion = Wroughton : Statira = Mrs. Hartley, 1st time : Roxana = Miss Miller.

31. Bensley's bt. Timanthes. Ismena = Mrs. Hartley, 1st time.

April 13. Dyer's bt. Maid of the Mill. Fanny = Miss Catley, 1st time.

16. Not acted 5 years, Albion Queens. Norfolk = Smith : Cecil = Hull : Moreton = Clarke : Douglas = Miss Macklin : Queen Mary = Mrs. Bulkley, 1st time : Queen Elizabeth = Miss Miller, 1st time : —with, never acted there, Trip to Scotland. Gris-kin = Shuter : Jemmy Twinkle = Lewes : Cupid = Miss Brown : Miss Griskin = Mrs. Bulkley : Filla-gree = Mrs. Green : Landlady = Mrs. Pitt : —probably Mrs. Bulkley's bt.

17. Miss Macklin's bt. Merchant of Venice. Shylock (only time this season) = Macklin : Gratiano = Lewes : Nerissa = Mrs. Lessingham : —with Love a-la-Mode. Sir Archy = Macklin.

19. Smith's bt. Earl of Warwick = Smith : King Edward = Bensley : Lady Elizabeth Gray = Mrs. Mattocks : Margaret of Anjou = Mrs. Yates : — this seems to have been the only night on which she acted this season.

23. Dunstall's bt. Not acted 7 years, Funeral. Lord Hardy = Wroughton, 1st time : Trim (with the Cries of London) = Shuter : Campley = Woodward : Trusty = Hull : Sable = Quick : Puzzle = Dunstall : Lady Brumpton = Mrs. Mattocks, 1st time : Lady Harriet = Mrs. Bulkley : Lady Charlot = Miss Macklin : Fardingale = Mrs. Green : Tattleaid = Mrs. Pitt : —with Contrivances. Robin = Dunstall.

27. Mrs. Lessingham's bt. Acted but once these 5 years, Henry 4th pt. 2d. King = Gentleman, his 1st appearance on any stage : Prince of Wales (by desire) = Mrs. Lessingham : Archbishop of York = Clarke : Westmoreland = Hull : Chief Justice = Younger : Falstaff = Shuter : Shallow (for that night only) = Woodward : Poins = Wroughton : Pistol = Hamilton : Bullcalf = Dunstall : Hostess = Mrs. Pitt : Doll Tear-sheet = Mrs. Gardner : — with Man of Quality (taken from Vanburgh). Lord Foppington = Woodward : Young Fashion = Lewes : Sir Tunbelly Clumsey = Dunstall : Coupler = Quick : Lory = Cushing : Miss Hoyden (with an apology to the town in character) = Mrs. Lessingham : Nurse = Mrs. Pitt :—Tickets delivered by *Master Harris* will be taken.

28. Miss Miller's bt. All for Love. Antony = Smith : Ventidius = Clarke, 1st time : Dolabella = Wroughton : Cleopatra = Mrs. Hartley, 1st time : Octavia = Miss Miller, 1st time.

May 1. Hull's bt. Never acted, Henry 2d. King Henry = Smith : Prince Henry = Wroughton : Clifford = Hull : Abbot = Clarke : Rosamond = Mrs. Hartley : Queen Eleanor = Mrs. Hull :—not acted again this season—this T. was written by Hull—he has founded it on the old ballad—the King had seduced Rosamond the daughter of Clifford—he had placed her in the Bower at Woodstock—she condemns herself for having yielded to the King's solicitations—notwithstanding her love for the King, she requests him to allow her to retire to solitude—he refuses—she expresses her repentance to her father—he forgives her, and it is agreed between them that



she should go into a convent—before they have time to execute their purpose, the Queen forces Rosamond to drink poison—the King enters—and then Clifford—Rosamond dies—the original story afforded but slender materials for 5 acts; and Hull has not been fortunate in his additions to it—the Abbot and the Prince are not interesting characters—the first two acts are very dull—but some parts of this play have considerable merit.

Henry 2d, by Bancroft or Mountfort, came out at T. R. in 1692—Henry and Rosamond by Hawkins was published in 1749—it had been refused by the managers of D. L.—from a hint dropt by the author, it seems probable, that one principal cause of this refusal was, that the managers were afraid (as well they might) that many passages would be applied to the unfortunate difference between George the 2d and the Prince of Wales—Hawkins lays the scene in and near Canterbury—in the 3d act the King does penance at Becket's tomb—Clifford enters disguised as a friar—during the King's absence, the Queen and her guards carry off Rosamond—but the Queen, instead of killing Rosamond, only places her in a convent—at the conclusion, the King and Queen are reconciled—the Prince begs his father's pardon and dies—he had poisoned himself—Clifford had been killed by Leicester—there is no scene between him and Rosamond—Hawkins seems to have strangely misrepresented the character of the Queen—he has managed that of the Prince much better than Hull—several speeches are very well written, and the scene between the King and Clifford has considerable merit, but a great part of this T. is very dull

—Hawkins, so far as the character of Rosamond is concerned, has founded his play on Lord Lyttleton's history of Henry the 2d—Lyttleton says—(vol. 2 p. 150)—“ Henry's first mistress was Rosamond, the  
 “ daughter of Walter de Clifford, and the most celebrated beauty in England—their intrigue must have  
 “ begun in 1149 \* \* \* in 1153 Henry renewed  
 “ his amour with her, and she must have brought  
 “ him her second son during the course of that year  
 “ —as he was then married, he might, probably, be  
 “ afraid of Eleanor's jealousy, and solicitous to hide  
 “ his intrigue from her knowledge—and this may  
 “ have given rise to the romantic tradition, mentioned by Brompton, of his having made a kind of  
 “ labyrinth, in his palace of Woodstock, to conceal  
 “ his Mistress from the sight and vengeance of his  
 “ Queen—but the tale of her having been poisoned in  
 “ that palace by Eleanor has no foundation—before  
 “ her death she retired to the nunnery of Godstow  
 “ near Oxford ; and there she died, in what year I  
 “ cannot find ; but it appears that it was during the  
 “ life of her father.”

Hull tells us that in the summer of 1761 he had produced, at Birmingham, an alteration of Hawkins' play—that Shenstone, who was present at the representation, recommended him to make the story his own, and afterwards suggested to him the character of the Abbot—he adds, that he is not conscious of any further helps, except having adopted the idea (not the matter) of an interview between the King and Clifford, from Hawkins—Hull was a very respectable man, but the assertions of authors, where plagiarism is concerned, are not to be relied on—Hull has bor-

rowed from Hawkins the matter, not the bare idea of a scene—in Hawkins' play, Clifford, disguised as a Friar, tells the King that his daughter has been seduced by a particular friend—in Hull's play, Clifford, disguised as an Abbot, tells the King that he had himself seduced the daughter of a particular friend—the effect produced on the King's mind is precisely the same in both plays—Hawkins makes the King say—

“What means my heart? thou hadst a daughter,  
“Clifford.” (*Aside.*)

and Hull—

“Oh, bitter tale! thou hadst a daughter, Clifford!”  
(*Aside.*)

—Besides there is such a strong resemblance between Hull's Abbot, and the same character in Mountfort's play, that it could not be accidental.

May 3. Mrs. Green's bt. Good-natured Man. Lofty = Lewes, 1st time:—in act the 3d (by particular desire) will be restored the original scene of the Bailiffs—Bailiffs = Morris and Quick:—with Man and Wife. *r. b.*

4. Not acted 6 years, Julius Cæsar. Antony = Smith: Brutus = Bensley, 1st time: Cassius = Hull, 1st time: Julius Cæsar = Clarke: Octavius = Wroughton: Casca = Gardner: Plebeians = Dunstall, Quick, &c.: Portia = Mrs. Hartley, 1st time: Calphurnia = Mrs. Vincent:—with Upholsterer.

6. For bt. of Mr. and Mrs. Du-Bellamy. Not acted 7 years, Love for Love. Valentine = Ross: Tattle = Woodward: Foresight = Cushing: Ben (with a song)

= Shuter : Scandal = Hull : Sir Sampson Legend = Dunstall : Jeremy = Dyer : Trapland = Quick : Angelica = Miss Macklin : Mrs. Frail = Mrs. Bulkley, 1st time : Miss Prue = Mrs. Kniveton : Mrs. Foresight = Mrs. Dyer : Nurse = Mrs. Pitt.

7. Not acted 20 years, Lady Jane Gray. Lord Guilford Dudley = Smith : Pembroke = Bensley : Bishop of Winchester = Gardner : Northumberland = Hull : Lady Jane Gray = Mrs. Hartley : Duchess of Suffolk = Mrs. Vincent :—with Harlequin Sorcerer. Harlequin = Lewes.

8. Quick's bt. King Lear. Gentleman Usher = Quick, 1st time :—with an Interlude written by Foote. (no name given to it) Carmine = Davis : Lady Pentweazel = Quick :—and, never acted, Grumbler—this is said to be an alteration of Sir Charles Sedley's Grumbler—see D. L. April 30 1754.

10. Miss Barsanti's bt. Macbeth, with Musical Lady. Mask = Dyer : Old Mask = Quick : Sophy = Miss Barsanti, 1st time : Laundress = Mrs. Pitt.

11. For bt. of Serjeant, boxkeeper. Romeo and Juliet. Juliet = Mrs. Hartley, 1st time.

19. Hamlet, with, not acted 5 years, Polly Honeycombe. Honeycombe = Quick : Scribble = Lewes, 1st time : Ledger = Dunstall : Polly = Miss Besford, being her 1st appearance as an actress and her bt. in part.

22. Conscious Lovers. Young Bevil = Bensley, 1st time : Tom = Dyer : Myrtle = Wroughton, 1st time : Cimberton = Shuter : Sealand = Clarke : Phillis = Mrs. Bulkley : Indiana = Young Lady, her 1st appearance on any stage.

24. For bt. of Wild and 3 others. Merchant of Venice. Shylock (for that night only) = Shuter.

25. Inconstant. Oriana = Mrs. Bulkley, 1st time.

31. She Stoops to Conquer, 12th time—last play.  
(*Bills from B. M.*)

### HAY. 1773.

Feb. 15. An attempt will be made to restore the "Primitive Puppetshow"—being a species of the Drama now supposed to be lost—by Mr. Foote and assistants—principal performers—Mr. Dubois—Mr. Beech—Mr. Ash—Miss Broom—Mr. Hazlewood—Mr. Underwood—Mr. Bramble—Mrs. Pine and Mrs. Juniper—(*B. M.*)—Foote informed the audience that the piece about to be performed was a Sentimental Comedy called "the Handsome Housemaid, or Piety in Pattens"—that they would not discover much wit or humour in it, for his brother writers had all agreed that it was highly improper, and beneath the dignity of a mixed assembly, to show any signs of joyful satisfaction; and that creating a laugh was forcing the higher order of an audience to a vulgar and mean use of their muscles—he had therefore, like them, given up the sensual

for the sentimental style. (*From note to Davies' Life of Garrick—last Edition.*)

While Foote was preparing his puppetshow, he enjoined all those concerned to keep it a profound secret; any otherwise than to circulate a whisper, that something very novel was about to be produced—Garrick soon heard this report, and was on tip-toe to get at the secret; his emissaries were constantly about the Green Room at the Hay. but to no purpose—at last, Foote, taking compassion of his uneasiness, told him, “if he would dine with him on such a day, he should know all”—Garrick attended on the day appointed with great impatience, when, soon after dinner, Foote told him, “it was a performer of most singular talents which he was going to introduce on the stage, who was to do every thing in a new way”—“What’s his name?” says Garrick, with some surprise—“That I’m not at liberty to mention yet; but he’s a near relation of your old friend Dr. Birch—will you be introduced to him? he is now, I understand, in my study—but ask him no questions, for he’ll make you no answers”—Garrick bowed compliance; and John, who previously had his cue, was ordered to introduce the young Roscius—he soon returned with a large well dressed Punch in his arms—“Ah!” (said Garrick, a good deal relieved from his fears,) “now I understand you—what, a puppetshow, I suppose?”—“Nothing more or less”—“well, but,”—rejoined Garrick, “let me see—(still uneasy)—what are these puppets to do?”—“Why, d—mn it, David,” says Foote, (looking him full in the face,) “you are not jealous of *Punch* already? come, part the rivals,

“ John, as I am determined to have no noble blood  
 “ spilt in my house ”—here Punch was remanded,  
 and Garrick felt the laugh of the company. (*Cooke’s  
 Life of Macklin.*)

March 29. Mrs. Bellamy seems to have acted Isabella for her bit.

April 16. Primitive Puppetshow, 17th and last time.

*Sentimental Comedy* had for some years gained ground on the stage—this was a sort of moral essay thrown into dialogue ; which as it demanded little or no knowledge of the human character in all the various and contrasted shapes of comic situation, was readily caught at by several smatterers in dramatic writing—the public for some time acquiesced in the innovation and it was said “ that the theatre “ was at *last* become, what it ought to be, a public “ school of virtue and morality ”—Dr. Goldsmith was the first to attack this illegitimate species of writing, by his successive productions of the Good Natured Man, and She Stoops to Conquer—Foote followed, with his Piety in Pattens ; in which he introduces, in the true ballad style “ how a maiden of “ low degree, by the mere effects of morality and “ virtue, raised herself to riches and honours ”—these two being supported by other writers, soon laid the ghost of sentimental comedy ; and John Bull was once more restored to his usual laugh and good humour—but it sometimes unfortunately happens in mental, as well as in corporeal diseases, that in curing one species of complaint, unskilful physicians induce another equally dangerous—this was the case in the cure of sentimental comedy—those writers who succeeded Goldsmith and Foote in their design,

but who could not follow them in their talents, perceiving the success of the ridicule against gravity, thought that by making comedy *still more laughable*, it would accommodate more the taste of the public—they, therefore, to banish the style of the *Whole Duty of Man*, and the *CEconomy of Human Life*, took their model from *Joe Miller*—whence it resulted, that by a profusion of stale jests clumsily fitted to modern circumstances, and pantomimic tricks, which were called *dramatic situations*, the stage, in general, is even at present so contaminated, that not only our best poets on the stock list are out of fashion, but many men of real dramatic knowledge feel the shame, as well as the risk, of writing under such a degrading and discouraging patronage. (*Cooke.*)

July 21. Never acted, the Bankrupt. Sir Robert Riscounter (a banker) = Foote : Sir James Biddulph = J. Aikin : Margin (the printer of a newspaper) = Howard : Pillage = Weston : Resource = Fearon : O'Flam = Moody : Robin (servant to Sir James) = Bannister : James (clerk to Sir Robert) = Lamash : Lady Riscounter = Mrs. Williams : Lydia = Mrs. Jewell : Lucy = Miss Ambrose : Kitty (maid to Lydia) = Miss Platt :—(*Gent.'s Magazine*)— Sir James Biddulph is on the point of marriage with Lydia, the daughter of Sir Robert Riscounter by his first wife—Sir Robert's second wife wishes to break the match, and to induce Sir James to marry Lucy, who is her daughter by a former husband—for this purpose she causes a paragraph to be inserted in one of the newspapers, by which it is plainly intimated that Lydia had been surpris'd in a critical situation with one of her father's clerks—Sir James and Sir



Robert go to Margin's—he shows them the manuscript from which the paragraph was copied—Sir Robert knows the hand to be that of his clerk—Robin coaxes Kitty to give him a promissory note from Lady Riscounter, by which Kitty had been induced to join in the plot against her mistress—this note convinces Sir Robert that Lady Riscounter was the contriver of the villanous project against Lydia—Lady Riscounter makes her exit with much insolence towards her husband—in the middle of the piece, Sir Robert's distress is greatly encreased by the expectation of becoming a Bankrupt—he sends for Pillage and Resource to consult with them—they propose some rascally expedients which he rejects—at the conclusion his affairs wear a better aspect——this is a very good C. in 3 acts by Foote.

Aug. 11. Trip to Portsmouth. Buck = Weston : Tom Bowling = Bannister : Sir Flimsey Nervous = Castle : Young Inkle = Lamash : Miss Flirt (kept by Sir Flimsey) = Miss Craven : Lady Lochiel = Mrs. Fearon :—this is a poor piece in one act with songs—there are several other characters, but no plot—the author acknowledges that it consists of detached scenes, written for the sake of introducing a representation of the late naval review——the Trip to Portsmouth seems to have come out on this evening—but on the 5th of Sep. 1774 it is called a new comic sketch—it is printed without a date.

Sept. 3, Jewell's bt. Pantheonites. Dan Drugger = Weston : Farmer Tilwell (father to Deborah and Anna) = Bannister : Tim Tilwell (his nephew) = Fearon : Skinflint = Gentleman : Sir Francis Fairlove = \* \* \* : Mrs. Deborah Drugger = Mrs. Wil-

liams : Anna = Miss Platt :—Dan Drugger was a tobacconist, but in consequence of a lottery ticket which had been given to his wife, and which had come up a prize of £20,000, he had turned gentleman—he and his wife affect to be very genteel—the prize turns out to be Anna's ticket instead of Deborah's—Sir Francis marries Anna, and settles an annuity on the Druggers—he agrees that they should go to the Masquerade at the Pantheon, as they originally intended—this is a poor F.—it is attributed to Gentleman the actor.

Sept. — Macaroni. Epicene, who gives the name to this C., is not a bad character, but on the whole this is a very dull piece—it was written by Hitchcock, and came out at York—it is said to have been once acted at the Hay.

The Modish Wife was acted on the 18th of Sept. after the season was over—it is on the whole a very dull C.—it is attributed to Gentleman, who has prefixed to it a Summary View of the stage in 30 pages, with biographical anecdotes of Mossop and Dexter his schoolfellows—this view contains but little information, but seems correct as to facts.

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## BATH 1772-1773.

Oct. 6. Hamlet by a young Gentleman, being his 1st appearance on any stage : Polonius = Edwin :— with Ladies' Frolic. Justice Clack = Edwin.

13. Hamlet = Young Gentleman :—with Mock Doctor. Gregory = Edwin : Dorcas = Mrs. Didier.

20. Richard the 3d by Courtney, the young Gentleman who acted Hamlet.

29. Twelfth Night. Sir Andrew Aguecheek = Edwin : Viola = Mrs. Didier.

Nov. 3. Richard 3d = Courtney : Lord Mayor = Edwin.

5. Much ado. Benedick = Courtney : Dogberry = Edwin : Beatrice = Mrs. Didier :—with Commissary. Mrs. Loveit = Mr. Edwin.

12. Macbeth = Courtney :— with Old Maid by Mrs. Didier.

17. Macbeth = Courtney.

21. Not acted 16 years, Every Man in his Humour. Bobadill = Courtney : Master Stephen = Edwin : — with Capricious Lovers. Hobbinol = Edwin : Lisette = Mrs. Didier :—Ireland says, that Henderson (Courtney) acted Bobadill in Woodward's manner.

24. Hamlet = Courtney : — with Harlequin at Stockwell. Harlequin = Summers : Clown = Edwin : Columbine = Miss Summers.

28. Rehearsal. Bayes = Courtney : Gentleman Usher = Edwin : — with Citizen. Old Philpot = Edwin.

Dec. 1 and 8. Courtney acted Macbeth and Bayes.

12. Wonder. Don Felix = Courtney : Violante = Mrs. Didier.

15 and 17. Courtney acted Bobadill and Essex.

19. Courtney acted Benedick.

22. Hamlet = Courtney : 1st Gravedigger = Edwin : —before the play Mr. Courtney will speak an address to the audience.

26. Henry 4th. Hotspur = Henderson : (this was the 1st time his name was properly in the bill)—with Cross Purposes. Grub = Edwin.

29. Henderson acted Essex.

30. Fashionable Lover. Dr. Druid = Edwin : —with Jubilee—Henderson recited Garrick's Ode.

Jan. 2. Henderson acted Bayes, and Edwin, Midas.

5 and 7. Henderson acted Macbeth and Bobadill.

9. She wou'd and She wou'd not. Don Manuel = Edwin : —with Miss in her Teens. Fribble = Henderson : Miss Bidy = Miss Summers.

12 and 14. Henderson acted Richard 3d and Essex.

16. Henderson acted Hotspur, and Edwin, 1st Carrier.

19-21 and 23. Henderson acted Hamlet—Bayes —and Benedick.

26 and 28. Henderson acted Macbeth, and Hamlet. — A deficiency in the bills.

Feb. 11. Henderson acted Bayes—16. Fribble.

18. Henderson acted Benedick.

20 and 23. Henderson acted Lear, and Macbeth.

— A deficiency in the bills.

March 2 and 4. Henderson acted Bayes, and Lear.

6 and 9. Henderson acted Bobadill and Hotspur.

11. Richard 3d = Henderson :—with Like Master like Man. Sancho = Edwin.

16. Henderson acted Hastings.

25. Edwin acted Justice Woodcock.

27. Henderson acted Benedick, with Padlock. Don Diego = Edwin.

30. King Lear = Henderson : — with Wedding Ring. Pandolfo = Edwin :—he was very ill about this time.

April 1 and 3. Henderson acted Alonzo in ditto.

14. Henderson acted Macbeth.

16. She Stoops to Conquer. Hardcastle = Edwin : —Henderson recited Garrick's Ode.

20. Henderson acted Alzuma in ditto.

29. Henderson acted Bayes—a deficiency in the bills.

May 11 and 18. Henderson acted Alzuma, and Richard.

20 and 25. Henderson acted Benedick and Hamlet.

June 1. Henderson acted Lear.

There are three old bills.

Jan 28 1769. Keasberry's bt. Provoked Husband. Lord Townly = Lee : Sir Francis Wronghead = Edwin : Count Basset = Keasberry : Squire Richard = Didier : Lady Townly = Mrs. Lee :—with Phoebe, or the Beggar's Wedding. Justice Quorum = Edwin : Tib Tatter = Mrs. Didier.

April 29 1769. Lee's bt. School for Lovers. Sir

John Dorilant = Lee : Araminta = Mrs. Didier : Celia = Mrs. Mahon :—she was afterwards married to Palmer, one of the Proprietors of the theatre.

May 11 1771. For bt. of Mrs. Saunders. Rule a Wife. Leon = Keasberry : Perez = Lee : Duke of Medina = Knight : Estifania = Mrs. Saunders : Margarita = Mrs. Mac-George : Clara = Miss Summers : Honoria = *Miss Farren* : Ladies = Mrs. Farren, and Mrs. Summers : Old Woman = Mr. Summers :—with Bucks have at you all by Death :—and Author. Cadwallader = Edwin : Mrs. Cadwallader = Mrs. Saunders :—Miss Farren, whose name is in this bill, seems to have been Mrs. Farren's eldest daughter—her second daughter would probably have been called Miss E. Farren.

*N. B. The Bath bills are from my own collection.*

### LIVERPOOL BILLS 1773.

June 4. Beggar's Opera. Peachum = Quick : Mrs. Peachum = Mrs. Barrington :—she acted several old parts.

5. Orphan. Polydore = Palmer : Monimia = Mrs. Mattocks : — with Mock Doctor. Sir Jasper = Quick.

12. Palmer acted Hardcastle.

18 and 19. Mrs. Mattocks acted Statira and Miss Aubrey.

25. Englishman in Paris. Marquis = Quick.

28. Chances. Don John = Palmer : 2d Constantia = Mrs. Mattocks.

30. Cross Purposes. Chapeau = Palmer.

July 2. Merchant of Venice. Shylock = Palmer : Portia = Mrs. Mattocks.

3. Elfrida. Athelwold = Wroughton : Edgar = Palmer : Elfrida = Miss Miller : Albina = Mrs. Mattocks.

5. Mrs. Mattocks acted Lady Macbeth.

9. King Lear = Wroughton : Edgar = Palmer : Cordelia = Mrs. Mattocks.

12. Quick acted Jerry Sneak.

19. King John = Wroughton : Bastard = Palmer : Chatillon = Quick : Constance = Mrs. Mattocks.

26. Henry 5th = Wroughton : Dauphin = Palmer.

28. Reprisal. O'Clabber = Palmer.

31. Albion Queens. Norfolk = Wroughton : Queen Mary = Mrs. Mattocks.

Aug. 9. Mrs. Barrington's bt. All for Love. Antony = Wroughton : Ventidius = Younger : Dolabella = Palmer : Cleopatra = Miss Miller : Octavia = Mrs. Mattocks :—tickets to be had of Mrs. Barrington at Mr. Mattocks'.

13. Mrs. Mattocks acted Juliet.

14. Miser. Mariana = Mrs. Mattocks.

16. Lionel and Clarissa. Jessamy = Quick.

18. For bt. of Mattocks, Inconstant. Duretete = Palmer : Bizarre = Mrs. Mattocks.

25. Quick's bt. Brothers. Sir Benjamin Dove = Quick : Capt. Ironsides = Palmer.

27. Jovial Crew. Oliver = Palmer.

30. Mrs. Mattocks acted the Mourning Bride.

Sept. 3. Palmer's bt. Rule a Wife. Leon = Wroughton : Copper Captain = Palmer : Estifania = Mrs. Mattocks.

8. Love for Love. Ben = Palmer : Angelica = Mrs. Mattocks.

10. Siege of Damascus. Phocyas = Wroughton : Caled = Palmer.

—. Last night. For bt. of Mrs. Mattocks. Not acted 20 years, Foundling. Young Belmont = Wroughton : Faddle = Palmer : Sir Roger Belmont = Quick : Rosetta = Mrs. Mattocks. (*From Mr. Field.*)

## HAWKINS' ORIGIN OF THE ENGLISH DRAMA.

Hawkins of Magdalene College Oxford prepared for the press 3 vols. of the earliest Dramas—he unfortunately died before the publication of them in 1773—if he had lived, he meant to have made another selection.

### *Vol. 1.*

Candlemas Day, or the Killing of the Children of Israel—this is a Mystery, written in 1512, in honour



of the Virgin Mary, and her mother, St. Anne—in this rude play, the Hebrew soldiers swear by Mahound, or Mahomet, who was not born till 600 years after—Herod's Messenger is named Watkin : he and the Knights are directed “ to walk about the stage “ till Mary and Joseph are conveyed into Egypt.” Joseph is represented as an old man.

Every Man—this Morality was published early in the reign of Henry 8th : the subject is the summoning of every man out of the world by Death, and its moral that nothing will then avail him but a well-spent life, and the comforts of religion—the design of it is to inculcate great reverence for old Mother Church and her Popish superstitions—in the course of this piece it is said that priesthood excels all other things, and that more power is given to priests than to angels.

Hycke-Scorner—this Morality bears no very distant resemblance to Comedy—the vices of the age are described with some slight degree of humour.

Lusty Juventus, written in the time of Edward 6th—this Morality is quite serious : chapter and verse are quoted as often as in a sermon—the design of it is to expose Popery, and promote the Reformation.

Gammer Gurton's Needle—see 1st vol. of Dodsley 1744.

“ King Cambises a lamentable Tragedy mixed “ full of pleasant mirth”—written early in Queen Elizabeth's reign by Thomas Preston—the serious incidents are taken from Herodotus—the comic scenes have not much humour—this is the play that

Shakspeare is supposed to allude to, when he introduces Falstaff speaking in King Cambises' vein.

*Vol. 2.*

Spanish Tragedy—see Reed 1744.

David and Bethsabe was written by George Peele between 1579 and 1598—the stage direction with which this play begins is—“ David draws a curtain “ and discovers Bethsabe with her maid bathing over “ a spring ; she sings, and David sits above viewing “ her”—this at the first glance appears ludicrous, but almost every thing in the piece is perfectly serious—at the conclusion David appoints Solomon his successor—the rebellion of Absalom is suppressed.

Soliman and Perseda—Erastus, a young Rhodian, and Perseda are mutually in love—Erastus gains the victory at a tournament—he accidentally loses a chain which Perseda had given him—Ferdinando finds the chain, and gives it to Lucina—Perseda sees it on Lucina's neck, and is highly offended at Erastus—Erastus gets the chain from Lucina—Erastus and Ferdinando fight—Ferdinando is killed—Erastus makes his escape to Constantinople—Soliman, the Emperor of the Turks, receives Erastus in the most friendly manner, having previously heard a high character of him from Brusor, who was present at the tournament—Brusor by Soliman's orders takes Rhodes—he presents Lucina and Perseda to the Emperor—Soliman falls in love with Perseda—but on finding her attachment to Erastus, he resigns her to him—he sends Erastus to Rhodes as the governour

—he repents of his generosity—Brusor persuades Erastus to return to Constantinople, under pretence that the Emperor has great occasion for his services—Soliman puts Erastus to death under a false charge of treason—Piston, the servant of Erastus, informs Perseda that his master had been strangled—Soliman comes to Rhodes—Perseda, in the habit of a man, fights with Soliman—he kills her—she contrives to poison him—Love, Fortune and Death open the play by way of Prologue—they comment on the events at the end of each act—at the conclusion, Death claims the victory, as well he may, for there is not a single person of any importance who is not killed—Basilisco is a good comic character—Hawkins says, perhaps the original of Falstaff—Basilisco is a vainglorious knight—he is in love with Perseda—at the taking of Rhodes, he turns Turk to save his life—he turns Christian again—at the conclusion, he is killed by Soliman—this play has considerable merit—it was printed in 1599, but without the name of the author.

Ferrex and Porrex—see *Gorboduc* in 2d vol. of Dodsley 1744.

### *Vol. 3.*

The Supposes—Phylogano, a Sicilian gentleman, had sent his son, Erostrato, to study at Ferrara—Erostrato had fallen in love with Polynesta, the daughter of Damon—for her sake he had assumed the name of his servant, Dulippo, and had hired himself to Damon—Dulippo had by his master's orders

assumed the name and habit of Erostrato—the supposed Dulippo had prevailed on Polynesta to allow him the privileges of a husband—he had however previously told her who he really was—here the play begins—Cleander, an old doctor of law, pays his addresses to Polynesta—so does the supposed Erostrato—the latter prevails on a Scenese, as he is called, to assume the character of Phylogano—the real Phylogano arrives at Ferrara—he knocks at the door of the house in which he is told that his son lives—Scenese appears at the window, and says that he is Phylogano—the supposed Erostrato affects not to know his old master—in the mean time Damon had discovered the intrigue between his daughter and the supposed Dulippo—he shuts up the supposed Dulippo in a dungeon—Phylogano goes to consult Cleander—Cleander discovers that the real Dulippo is his son—an explanation takes place to the satisfaction of all parties—and the piece concludes with the union of Polynesta and the real Erostrato—Pasiphilo, the parasite, is an important character—part of his 1st soliloquy is evidently from Juvenal—the play seems to have been written in imitation of Terence—the whole of it passes in the street—this is a very good C.—it was written in Italian by Ariosto, and translated by Gascoigne—it was printed in 1566, and had been acted at Gray's Inn—the *Supposes* is said to be the first English play in prose—Shakspeare has borrowed from it a considerable part of his *Taming of the Shrew*—but he has not improved what he has borrowed—the story is better managed in the *Supposes*.

Satiro-mastix—see Ben Jonson's Poetaster.

Return from Parnassus, or the Scourge of Simony—this play was publicly acted by the Students of St. John's College Cambridge in 1606—the design of it was to expose the vices and follies of the rich in those days, and to show what little attention was paid by that class of men to the learned and ingenious—the scenes in which Simony is Scourged have great merit, but as the play is totally void of plot and incident, some parts of it are dull—Sir Raderick agrees to present Immerito to a living, upon condition of receiving £100, and under a promise that Immerito will take 12 pence a year for the tithes due to him from Sir Raderick—after this a ridiculous examination of Immerito takes place—several Students leave the University in hopes of advancing their fortunes in the metropolis, two of them, who have been unsuccessful, propose going on the stage.

*Act 4th Scene 3rd—Enter Burbage and Kempe.*

*Burb.* Now, Will Kempe, if we can entertain these scholars at a low rate, it will be well; they have oftentimes a good conceit in a part.

*Kem.* It's true, indeed, honest Dick, but the slaves are somewhat proud. \* \* \*

*Burb.* A little teaching will mend these faults, and it may be besides, they will be able to pen a part.

*Kem.* Few of the University pen plays well; they smell too much of that writer Ovid, and that writer Metamorphosis; why, here's our fellow Shakspeare puts them all down; ay, and Ben Jonson too—O, that Ben Jonson is a pestilent fellow, he brought up

Horace giving the poets a pill ; but our fellow Shakspeare has given him a purge, that made him bewray his credit.

*Burb.* It's a shrewd fellow indeed—I wonder these scholars stay so long, they appointed to be here presently, that we might try them ; O, here they come—Master Philomusus, and Master Studioso, Heaven save you.

*Kem.* Master Philomusus, and Master Otioso, well met.

*Philo.* The same to you, good Master Burbage—what Master Kempe \* \* \*

*Kem.* Well, you merry knaves, you may come to the honour of it one day ; is it not better to make a fool of the world as I have done, than to be fooled of the world as you scholars are ? but be merry, my lads, you have happened upon the most excellent vocation in the world for money ; they come north and south to bring it to our playhouse ; and for honours, who of more report than Dick Burbage and Will Kempe ? he is not counted a gentleman that knows not Dick Burbage and Will Kempe ; there's not a country wench that can dance Sellenger's round, but can talk of Dick Burbage and Will Kempe.

*Philo.* Indeed, Master Kempe you are very famous \* \* \*

*Burb.* Master Studioso, I pray you take some part in this book and act it, that I may see what will fit you best ; I think your voice would serve for Hieronimo, observe how I act it and then imitate me.

*Studi.* “Who calls Hieronimo,” &c.

*Burb.* You will do well, after a while.

*Kem.* Now for you ; methinks you should belong

to my tuition ; and your face, methinks, would be good for a foolish mayor, or a foolish justice of peace ; mark me (—*Kempe then makes a long comic speech— which Philomusus repeats after him.*)

*Kem.* Thou wilt do well in time, if thou wilt be ruled by thy betters, that is by myself, and such grave aldermen of the playhouse as I am.

*Burb.* I like your face, and the proportion of your body for Richard the 3d, I pray, Master Philomusus, let me see you act a little of it.

*Philo.* "Now is the winter," &c. (*two lines.*)

*Burb.* Very well I assure you ; well, master Philomusus, and Master Studioso, we see what ability you are of ; I pray, walk with us to our fellows and we'll agree presently.

*Philo.* We will follow you straight, Master Burbage.

*Kem.* It's good manners to follow us, Master Philomusus, and Master Otioso.

(*Exeunt Burbage and Kempe.*)

*Philo.* And must the basest trade yield us relief ?

Must we be practis'd to those leaden spouts,  
That nought down vent, but what they do  
receive ? &c. &c.

—this is so singular a scene that it is particularly worthy of quotation—it is however an unfair attack on the two actors and the profession in general—Hawkins and the Editor of the B. D. observe that Dr. Wild has borrowed the foundation of his C. called the Benefice from this play—it seems however much more probable, that he has borrowed it from the Rival Friends.

Wily Beguiled—Gripe wishes his daughter Lelia

to marry Peter Ploddall, because his father is rich—Churms, who gives the title to the play, is a lawyer—he makes Peter Ploddall believe that he will promote his interest with Lelia—he makes Gripe believe that he will promote his daughter's union with Peter Ploddall—his real object is to marry Lelia himself—she detests Churms, and is in love with Sophos—Sophos is a scholar, but not rich—Fortunatus, Lelia's brother, returns from abroad—he recommends Lelia to pretend to be in love with Churms—Churms readily swallows the bait—he carries off Lelia from her father's house—Fortunatus and Sophos meet Churms, and take Lelia from him—at the conclusion, Fortunatus prevails on his father to give Lelia to Sophos—this is a good C.—the author is unknown, but the piece is said to have been printed in 1606—the best character is Will Cricket, a merry country fellow—he is in a hurry to be married to Peg, and desires the Clerk that he may be asked at church on Sunday morning, Sunday evening, and the next holiday—the Clerk tells him that he may be asked on Sunday morning, but that a company of players come to the town on Sunday afternoon, and the Parson is so good a fellow, he will scarce leave their company to say evening prayer.

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D. L. 1773-1774.

Sept. 18. Beggar's Opera, and High Life.

25. Gamesters—28. Maid of the Mill.



Venice Preserved deferred as Barry was ill.

30. *Tancred and Sigismunda*, by Reddish and Mrs. Barry.

Oct. 2. *Every Man in his Humour*. Kitley = Garrick : *Young Knowell* = J. Aikin : *Wellbred* = Jefferson : *Cash* = Brereton, 1st time.

5. *Grecian Daughter*. *Evander* = Aikin.

9. Not acted 16 years, Alfred. *Alfred* = Reddish : *Earl of Devon* = Jefferson : *Hermit* = J. Aikin : *Corin* = Bannister : *Danish King* = Palmer : 1st *Dane* = Brereton : 2d *Dane* = J. Bannister : *Eltruda* = Miss Younge : *Emma* = Mrs. Smith : *Edith* = Mrs. Wrihten :—acted about 8 times.

11. *Catharine and Petruchio*, by Miss Pope and King.

13. *Trip to Scotland*. *Cupid* = Master Blanchard, 1st appearance.

14. Garrick acted *Abel Drugger*.

19. Not acted 26 years, Albumazar. *Albumazar* (an astrologer) = Palmer : *Trincalo* (a country fellow—tenant to *Pandolfo*) = King : *Pandolfo* (father of *Eugenio* and *Sulpitia*) = Parsons : *Cricca* (his servant) = Baddeley : *Lelio* (in love with *Sulpitia*) = Davies : *Eugenio* (in love with *Flavia*) = Wheeler : *Antonio* (father of *Lelio* and *Flavia*) = Packer : *Furbo*, *Ronca*, and *Harpax* (confederates with *Albumazar*) = Bannister, Hurst, and Keen : *Sulpitia* (in love with *Lelio*) = Mrs. Abington : *Armellina* (servant to *Antonio*) = Miss Pope : *Flavia* (in love with *Eugenio*) = Mrs. Jefferson : *Bevilona* (a courtesan) = Miss Platt :—acted 5 times—*Pandolfo* and *Antonio* had agreed that each of them should marry the other's daughter—*Antonio* had gone abroad—*Lelio* refuses

to give his sister to Pandolfo—Pandolfo has great faith in astrology—Cricca is an unbeliever—Albumazar promises Pandolfo to transform any friend of his into the shape of Antonio—Trincalo is persuaded to undergo the metamorphosis—and to give Flavia to Pandolfo as Antonio—Albumazar tells Pandolfo that a certain quantity of plate will be necessary to effect their purpose—Pandolfo furnishes the plate—he had promised Albumazar a valuable chain—but when it comes to the point, he is loath to part from it—Cricca advises him to pretend that Albumazar had robbed him of a part of the plate—Albumazar and his confederates really carry off the plate—but when Pandolfo exclaims that he is robbed, Cricca thinks his master is only acting a part—the real Antonio returns in the 4th act—Pandolfo, thinking Antonio to be only Trincalo, agrees to leave every thing to his decision—Antonio gives Flavia to Eugenio, and resigns Sulpitia to Lelio—Albumazar and his confederates are taken into custody—Pandolfo recovers his plate—Albumazar was revived in 1668—see L. I. F. Feb. 2—it was now revived with alterations by Garrick—they are not material, but one of them must not be passed over without notice—in the original, Ronca, looking into the perspicil, says, “I see the Jesuits at Rome, and what they write and do”—this Garrick has changed to—“I see the Jesuits, like a swarm of bees, all buzzing, just turned out”—*Pandolfo*. “A good riddance”—this allusion to the suppression of the Jesuits in 1773 is introduced in this old C. with peculiar impropriety.

20. Suspicious Husband. Ranger = Garrick : Strickland = Jefferson, 1st time :—see Nov. 25 1771.

22. *Rule a Wife*. Leon = Garrick : Copper Captain = King : Cacafofo = Love : Estifania = Mrs. Abington : Margarita = Mrs. Robinson, 1st time : Old Woman = Mr. Baddeley.

23. *Venice Preserved*. Jaffier = Barry : Belvidera = Mrs. Barry.

26. *Fair Penitent*. Horatio = Barry : Calista = Mrs. Barry : Lavinia = Miss Sherry, 1st time.

28. *Much ado*. Benedick = Garrick.

29. Barry acted *Evander*.

30. Garrick acted *Sir John Brute*.

Nov. 1. *Irish Widow* by Mrs. Greville, her 1st appearance there.

2. *As you like it*. Jaques = Love : Rosalind = Mrs. Barry : Celia = Miss Jarratt, 1st time :—with, never acted, the *Deserter*. Henry (a soldier) = Vernon : *Skirmish* (a drunken dragoon) = Parsons : Russet (father to Louisa) = Bannister : Simkin = Dibdin : Louisa = Mrs. Smith : Jenny (secretly in love with Henry) = Mrs. Wrihten : Margaret = Mrs. Love :—the scene lies in a village near the French camp—Henry and Louisa are mutually in love—he is told that Louisa is married—he is so distressed that he owns himself to be a deserter—he is condemned to death—the jailor tells him that the soldiers are coming for him—Henry sings a song—Russet enters with the good news that Louisa had obtained a pardon for Henry from the King—this musical Entertainment was written by Dibdin—it has met with much greater success than it deserved.

4 and 5. *Tamerlane*. Bajazet = Barry.

6. (and 7) *Jane Shore*. Hastings = Garrick : Shore = Reddish : Gloster = Jefferson : Jane Shore = Mrs.

Canning, her 1st appearance on any stage : Alicia = Miss Younge, 1st time :—acted 6 times—Garrick had given up the part of Hastings, but resumed it at the pressing instances of some Ladies of very high rank, who patronized Mrs. Canning—(*Dimond*)—Mrs. Canning was a widow, and had given birth to the late Right Honourable George Canning ; for which piece of public service, she was in due time rewarded with a handsome pension.

9. First time, Fair Quaker, or the Humours of the Navy, with alterations and additions. Commodore Flip (a rough Tar) = Moody : Capt. Mizen (a fop) = Dodd : Capt. Worthy = Jefferson : Rovewell = Dimond : Sir Charles Pleasant = Brereton : Binnacle = Weston : Hatchway = Bannister : Dorcas Zeal (the Fair Quaker) Miss Pope : Arabella Zeal (her sister) = Mrs. Greville : Belinda = Miss Hopkins : Jenny Private and Jiltup (women of the town) = Miss Platt and Mrs. Bradshaw :—acted 10 or 11 times—Worthy and Dorcas Zeal are mutually in love — Arabella wishes to prevent the union of Worthy with her sister—for this purpose, she first writes a letter to Dorcas, by which she is informed that Worthy has a wife and two children—Arabella afterwards dresses herself as a man, and makes love to Dorcas as a young Quaker—on being discovered, she consents to marry Sir Charles Pleasant—Worthy and Rovewell marry Dorcas and Belinda—Flip and Mizen are tricked into a marriage with Jiltup and Jenny Private—Worthy sets them at liberty, on condition of their settling a pension on the two women—the Fair Quaker of Deal came out at D. L. Feb. 25 1710—the alteration, which was made on

this revival, is a good one—it is attributed to Capt. Thompson — the scene is changed from Deal to Portsmouth—Binnacle is in great measure a new character—in the preface Capt. Thompson mistakes the year in which this C. came out and supposes that Mrs. Santlow did not play Dorcas Zeal originally—he observes very properly that “ although the seasoning of the original play may be too high for the palates of the present age, yet in times of less luxury and more chastity, the drama was always more loose and unguarded—it is an incontrovertible truth that the *more vicious we grow in conduct and disposition, the more chaste and refined we become in sentiment and conversation*; for when we have really lost our chastity and reputation, we artfully assume a foreign character, and endeavour by a prudish behaviour to hide the very vices we practice.”

In 1812 and 1813 some few old plays were revived at an eminent Provincial theatre—at these some Ladies thought it necessary to take offence—a Gentleman made a formal application to the manager, and said if he persisted in acting such Comedies, he would not suffer his wife to frequent the theatre—the Lady was most cruelly belied, if she had not cuckolded her husband; and the Gentleman was generally supposed to have put his horns into his pocket from prudential motives—a proper person to censure Farquhar and Cibber—

“ *Tertius e cælo cecidit Cato.*”—Juvenal.

Nov. 13 and 18. Barry acted Osmyn, and Evander.

15. Chances. Don John = Garrick.

24. *Stratagem*. Archer Garrick : Mrs. Sullen = Mrs. Barry :—with Devil to Pay. Jobson = Moody, 1st time : Sir John Loverule = Vernon : Nell = Miss Pope.

25. *Merope*. Dorilas = Cautherley.

26. *Fashionable Lover*. Aubrey = Barry : Mortimer = Palmer, 1st time : Miss Bridgemore = Miss Sherry, 1st time : Miss Aubrey = Mrs. Barry.

Dec. 3. *Theodosius*. Pulcheria = Miss Sherry.

4. *Twelfth Night*. Maria = Mrs. Hopkins.

11. Never acted, *School for Wives*. General Savage = King : Belville = Reddish : Torrington (a barrister) = Weston : Capt. Savage = Brereton : Leeson (a Templar) = Palmer : Connolly (his clerk — an Irishman) = Moody : Spruce (valet to Belville) = Baddeley : Ghastly = W. Palmer : Miss Walsingham = Mrs. Abington : Mrs. Belville = Miss Younge : Lady Rachel Mildew = Mrs. Hopkins : Mrs. Tempest = Mrs. Greville : Miss Leeson (her niece) = Miss Jarratt :—acted 21 times—Belville has a great esteem for his wife's virtues—but, tho' she is handsome, he prefers the person of almost any other woman to her's—Miss Leeson is stage mad—Belville decoys her from her friends under the assumed character of an Irish manager—Lady Rachel had formed an acquaintance with Miss Leeson—she introduces Mrs. Belville to her—while they are with her, Belville comes in—he is confounded at seeing them—he asks his wife's pardon, which she readily grants—Mrs. Tempest carries off Miss Leeson—Leeson challenges Belville on his sister's account—Belville avoids the duel as long as he can—he is at last forced to draw his sword—he disarms Leeson—Belville makes love

to Miss Walsingham—she very adroitly turns his addresses into ridicule—Lady Rachel writes a letter to Belville in Miss Walsingham's name—the purport of the letter is to make an assignation with him at the masquerade—Belville enters in the 5th act with a lady in a mask—when the lady unmask she proves to be Mrs. Belville—Capt. Savage and Miss Walsingham are mutually in love—they conceal their attachment—Miss Walsingham takes pains to ingratiate herself in the General's favour—the General is so much pleased with her attentions that he proposes marriage to her—he expresses himself in such a manner that she supposes he is soliciting her hand for his son, and not for himself—Mrs. Tempest is kept by the General—in the last scene, she compels him to resign Miss Walsingham to his son, with a suitable fortune—Belville promises to be constant to his wife for the future—Leeson marries Belville's sister, who is not one of the D. P.—this is a pretty good C.—it was written by Kelly, but not acknowledged by him at the time—the observations about duelling are very judicious—the scene in which Torrington mistakes the bailiffs for Dantzic traders was added afterwards.

16. Barry and Mrs. Barry acted Lord and Lady Townly.

18. West Indian. Belcour = Reddish : Varland = Waldron : Louisa Dudley = Miss Hopkins : Mrs. Fulmer = Miss Sherry.

21. Clandestine Marriage.

27. Never acted, Christmas Tale. Tycho (squire to Floridor) = Weston : Floridor (son to Bonoro) = Vernon : Bonoro (a good magician) = Bannister :

Faladel = Parsons : Nigromant (a bad magician) = Champness : Radel = Dimond : Camilla = Mrs. Smith : Robinette (her attendant) = Mrs. Wrighten : —Floridor and Camilla are mutually in love—Bonoro approves of his son's passion, but says he must prove himself worthy of Camilla—particularly by destroying Nigromant—he gives him his wand, and charges him to guard the evil spirits whom he had imprisoned—Floridor is so foolish as to entrust the care of them to Tycho—Tycho falls asleep, and drops the wand—the evil spirits make their escape—Floridor loses the sword and shield which his father had given him—Camilla enters as an old woman—she offers to recover his sword and shield for him, provided he will promise to perform whatever she shall ask—he promises—(see *Women Pleased* D. L, Nov. 8 1743)—Floridor, having recovered his arms, conquers Nigromant—Camilla, as the old woman, calls on Floridor to give her his love—he refuses to abandon Camilla—she throws off her disguise, and the piece ends with their union—Tycho and Faladel are suitors to Robinette—this dramatic entertainment was acted 19 times—it is in 5 parts—if it had been brought out as an afterpiece and a spectacle, it might have passed without censure, but such things when produced as first pieces must excite the indignation of all but barren spectators—it is generally ascribed to Garrick ; but was published without his name—the internal evidence forms a strong presumptive proof that it was written by him.

Jan. 6. Register Office. Irishman = Moody : Scotchman = Parsons : Frenchman = Baddeley : Le Brush = Palmer : Mrs. Doggerel = Miss Pope. *r. b.*



13. Wonder. Don Felix = Garrick : Lissardo = King : Violante = Mrs. Barry : Flora = Miss Pope : —with Anatomist. Le Medicin = Baddeley : Crispin = Dodd : Old Gerald = Parsons. *r. b.*

22. Way to keep him.

28. Cymbeline. Queen = Miss Sherry, 1st time.

Feb. 2. Not acted 7 years, King John, with Male Coquette. Daffodil = Dodd : Sophia = Mrs. Greville, 1st time.

4. King John = Reddish : Bastard = Palmer : Hubert = Aikin : Pembroke = Brereton : Salisbury = Packer : Essex = J. Bannister : King of France = J. Aikin : Dauphin = Dimond : Prince Arthur = Master Blanchard : Pandulph = Bransby : Chatillon = Davies : Constance = Mrs. Barry : Queen Elinor = Miss Sherry : Blanch = Miss Jarratt :—King John was acted 4 times. *r. b.*

8. Garrick acted Hamlet.

9. Never acted, Note of Hand, or a Trip to Newmarket. Mac Cormuck = Moody : Rivers = Catherley : Revell = Palmer : Sapling = Dodd : Sunderland = Jefferson : Secretary = J. Bannister : Mrs. Cheveley = Mrs. Greville :—acted about 13 times—Rivers has good qualities, but they are obscured by his love of gaming—he loses a considerable sum to Sunderland—Mrs. Cheveley is in love with Rivers—she and Sunderland wish to reclaim him—she commissions Sunderland to give Rivers a Note of Hand, by which she promises to surrender her heart and fortune to the bearer—Sunderland gives Rivers the note as a money bill—Rivers does not read it—he gives it to Mac Cormuck, who is one of his Irish tenants, to get cash for it—Mac Cormuck asks Revell to turn

it into cash—Revell gives Mac Cormuck 50 guineas—he carries the note to Mrs. Cheveley, and claims payment in the literal sense of the words—Rivers is confounded when he learns from Sunderland the nature of the note—Revell resigns it to him—the piece ends with the union of Rivers and Mrs. Cheveley—Rivers promises to reform—Sunderland turns out to be his uncle in disguise—Sapling is a writer in an attorney's office—he comes down to Newmarket as a dashing gentleman—he loses all his money at the gaming table—this is a tolerably good Farce by Cumberland, who says that he wrote it at the desire of Moody.

15. Christmas Tale, with Neck or Nothing, revived. Martin = King : Slip = Palmer : Belford = Brereton : Stockwell = Hartry : Jenny = Miss Pope : Mrs. Stockwell = Mrs. Bradsdaw : Miss Nancy Stockwell = Miss Hopkins : Sir Harry Harlowe = Waldron :—in a new edition of this Farce in 1774, Parsons' name stands to this part, which he acted originally.

19. Never acted, Sethona. Menes = Reddish : Seraphis = Barry : Amasis = Aikin : Orus (high priest of Osiris) = J. Aikin : Otanes = Packer : Myrtæus = Davies : Sethona (daughter to Seraphis) = Mrs. Barry :—acted 9 times—Amasis had deposed Seraphis, and usurped the throne of Ægypt—as Menes and Sethona stood before the gods to be married, Amasis forced Menes from her, and confined him in a vault—from which he was preserved by Orus—at the opening of the play, Sethona believes Seraphis and Menes to be dead—Amasis insists that she should

marry him immediately—she faints and is carried off—Menes gets access to Sethona's apartment by a private passage—he is again forced away by the guards of Amasis—Seraphis, who was supposed to have been drowned in the Nile, returns from Ethiopia in the disguise of a hermit—the friends of Seraphis and Menes take up arms against Amasis, but are defeated—Seraphis discovers himself to Sethona—he tells her that Menes is her brother—Amasis and his party enter—Seraphis and Menes are confined in separate cells—Myrtæus and his friends set them at liberty—as Amasis is going to kill Sethona, Menes rushes in—Amasis and Menes fight—Amasis is killed—Sethona tells Menes that he is her brother—Menes is distracted at the intelligence—Orus sets all to rights by saying that Menes is not the son, but the nephew of Seraphis—Seraphis resigns the throne to Menes and Sethona—this T. was written by Dow—the events which occur in it are improbable—and so remote from common life, that they excite no interest.

March 12. Barry's bt. King Lear. Lear = Barry : Cordelia = Mrs. Barry :—with Irish Widow, by Mrs. Barry.

14. King's bt. Rehearsal. Bayes = King, 2d time.

15. Mrs. Abington's bt. Way of the World. Sir Wilful Witwou'd = Yates, his 1st appearance at D. L. for 7 years : Mrs. Marwood = Miss Younge, 1st time : Mrs. Fainall = Mrs. Jefferson : Foible = Mrs. Davies : (rest as March 18 1771)—with Man of Quality. Lord Foppington = Dodd : Young Fashion = Palmer : Lory = Weston : Sir Tunbelly Clumsey = Hurst : Miss Hoyden = Mrs. Abington : Nurse = Mrs. Bradshaw :

—(pit and boxes laid together)—this C. in 3 short acts is taken from the Relapse by Lee the actor.

19. Reddish's *bt.* Never acted, Heroine of the Cave. Count Alberti = Reddish : Clermont = Cautherley : Prince Colredo = Palmer : Emperor of Germany = Jefferson : Lorenzo (brother to Constantia) = Dimond : Rodolpho (Alberti's friend) = J. Aikin : Everard (an Englishman) = Packer : Seyfert (prime minister) = Hurst : Constantia (wife to Alberti) = Miss Younge :—Brereton was cast for Lorenzo, but he did not play the part—Dimond was obliged to study it at a short notice—his name was in the bill, and not Brereton's—*r. b.*—this is a poor T.—Jones, the author of the Earl of Essex, left in Reddish's hands a piece in 3 acts, called the Cave of Idra—Dr. Hiffenan, at Reddish's desire wrote the 1st and 5th acts, and made some other additions—this play and the Mine, are founded on facts—the original story is much more affecting than either of the dramas—in the preface to the Mine, there are two interesting letters from an Italian gentleman, called Everard—he says—“ After having visited Germany, “ I thought I could not well return home without “ visiting the quicksilver mines at Idria, and seeing “ those dreadful subterraneous caverns, where thou- “ sands are condemned to reside, shut out from all “ hopes of ever seeing the cheerful light of the sun, “ and obliged to toil out a miserable life under the “ whips of imperious taskmasters \* \* \* such “ wretches my eyes never beheld—the blackness of “ their visages only serves to cover an horrid pale- “ ness, caused by the noxious qualities of the mineral “ they are employed in procuring—as they in general

“ consist of malefactors condemned for life to this  
 “ task, they are fed at the public expence ; but they  
 “ seldom consume much provision, as they lose their  
 “ appetites in a short time, and commonly in about  
 “ two years expire, from a total contraction of all  
 “ the joints of the body.

“ In this horrid mansion I walked for some time,  
 “ when I was accosted by a voice behind me, calling  
 “ me by name, and enquiring after my health with  
 “ the most cordial affection—I turned, and saw a  
 “ creature, all black and hideous, who approached  
 “ me, and with a most piteous accent demanding,  
 “ ‘ Ah! Mr. Everard, don’t you know me?’ Good  
 “ Heaven! what was my surprise, when through the  
 “ veil of his wretchedness I discovered the features of  
 “ my old and dear friend Count Alberti! I flew to  
 “ him with affection, and, after a tear of condolence,  
 “ asked how he came there \* \* \* as Alberti was  
 “ giving me this account, a young woman came up  
 “ to him, whom at once I saw to be born for better  
 “ fortune: the dreadful situation of the place was  
 “ not able to destroy her beauty; and even in this  
 “ scene of wretchedness, she seemed to have charms  
 “ to grace the most brilliant assembly—this lady was,  
 “ in fact, daughter to one of the first families of  
 “ Germany; and having tried every means to pro-  
 “ cure her husband’s pardon without effect, was at  
 “ last resolved to share his miseries, as she could  
 “ not relieve them.”

Everard in his 2d letter says that the Count obtain-  
 ed his pardon and returned to Vienna, where his  
 rank and fortune was restored to him, and he was  
 again received into the favour of the Empress.

The *Mine*, a dramatic poem by Sargent, was published in 1785—Count Maurice and Leopold, two Hungarian noblemen, are confined in the Mine—at the opening of the piece Leopold is set at liberty—Juliana, the wife of Maurice obtains leave to live in the Mine—she forms a friendship with her husband, but does not discover herself, as he had positively refused her offer of accompanying him to the Mine—at the conclusion, Leopold returns with the joyful news of the Count's freedom—Sargent has introduced Gnomes and subterraneous Spirits—they form a sort of Chorus.

Heroine of the Cave was revived for Miss Younge's bt. at C. G. March 22 1784.

21. Miss Pope's bt. *Fair Quaker*, with Author. Cadwallader = King: Vamp = Moody: Mrs. Cadwallader = Miss Pope, 1st time.

22. Dodd's bt. Never acted there, *Brothers*. Capt. Ironsides = Moody: Sir Benjamin Dove = Dodd: Belfield Sen. = Packer: Belfield Jun. = Brereton: Skiff = Baddeley: Paterson = J. Aikin: Goodwin = Jefferson: Philip = Davies: Sophia = Miss Younge: Lady Dove = Mrs. Hopkins: Violetta = Mrs. Greville: Fanny = Mrs. Davies:—with Bucks have at you all by Dodd—and, not acted 9 years, *Schoolboy*. Master Johnny = Dodd: Major Rakish = Baddeley: Young Rakish = Palmer: Lady Manlove = Mrs. Bradshaw. *r. b.*

24. Mrs. Barry's bt. Not acted 16 years, *Phædra and Hippolitus*. Theseus = Barry: Hippolitus = Reddish: Lycon = Palmer: Phædra = Mrs. Barry: Ismena = Young Lady, her 1st appearance on any

stage :—this play seems to have been put off till April 27.

26. Miss Younge's bt. Not acted 5 years, Earl of Warwick. Warwick = Reddish : King Edward = Clinch : Pembroke = J. Aikin : Margaret of Anjou = Miss Younge : Lady Elizabeth Gray = Mrs. Baddeley, her 1st appearance on the stage for 3 years : —with Pantheonites. Weston—Dodd—Bannister—Parsons—Baddeley—Dimond—Mrs. Greville and Mrs. Hopkins. *r. b.*

April 4. Aikin's bt. Tempest—All for Love put off, as Mrs. Barry and Miss Younge were both ill.

5. On account of Miss Younge, Twelfth Night was changed to Cymbeline. Imogen = Mrs. Lessingham from C. G.

6. Moody's bt. Fair Quaker, and Register Office.

8. Jefferson's bt. Rehearsal. Bayes = King.

12. Palmer's bt. Othello = Barry : Iago = Palmer : Desdemona = Miss Younge : —with Florizel and Perdita. Autolicus = King : Florizel = Cautherley : Polixenes = Hurst : Antigonus = J. Aikin : Clown = Moody : Perdita = Mrs. Canning, 1st time.

15. Mrs. Wrighten's bt. Fashionable Lover. Mortimer = King : —with Ladies' Frolick. Oliver = Dodd : Clack = Parsons : Rachel = Mrs. Wrighten, 1st time.

16. For bt. of Parsons. Fair Quaker. Binnacle = Parsons : —with Irish Widow.

19. Cautherley's bt. Committee. Careless = Cautherley, 1st time : Ruth = Miss Pope, 1st time : —with Edgar and Emmeline. Edgar = Cautherley : Florimond = King : Emmeline = Mrs. Greville, 1st time.

21. Mrs. Barry's bt. Not acted 16 years, Phædra and Hippolitus.

23. Clinch's bt. Earl of Warwick.

25. Baddeley's bt. King Lear = Barry : Edgar = Reddish : Bastard = Palmer : Cordelia = Mrs. Barry : —with, never acted, Swindlers—Weston—Baddeley—Palmer—Jefferson—Dimond—Mrs. Davies, &c. —not printed. *r. b.*

26. Mrs. Canning's bt. Gamester. Mrs. Beverley = Mrs. Canning, 1st time.

27. J. Aikin's bt. Phædra and Hippolitus—end of act 2d Hippisley's Drunken Man, by Weston—end of the play Imitations by Bannister.

28. All for Love. Antony = Reddish, 1st time : Ventidius = Hurst, 1st time : Cleopatra = Miss Younge : Octavia = Mrs. Canning, 1st time.

29. Brereton's bt. Theodosius = Brereton : —with, never acted, Conjuror. King—Parsons—Brereton—Bannister—Miss Hopkins—and Miss Sherry—not printed.

May 4. Mrs. Greville's bt. Alexander the Great. Alexander = Reddish : Clytus = Aikin : Roxana = Miss Younge : Statira = Mrs. Greville, 1st time : —with Irish Widow by Mrs. Greville—this was her best part.

5. Weston's bt. Grecian Daughter. Evander = Aikin : Euphrasia = Miss Younge, 1st time : —end of act 2d Imitations vocal and rhetorical by Bannister—end of act 3d Hippisley's Drunken Man by Weston—end of act 5th (for that night only) Judge Tycho's sentence will be delivered by Weston riding on a rhinoceros—with Pantheonites.



7. For *bt.* of Waldron, and Dimond. Maid of Kent, with Florizel and Perdita. Florizel = Dimond, 1st time: Perdita = Mrs. Smith. *r. b.*

9. West Indian, with Gentle Shepherd. Patie = Gentleman, 1st appearance on any stage: Roger = J. Aikin: Bauldy = Moody: Symon = Parsons: Glaud = Johnson: Peggy = Mrs. Wrighten:—this piece was originally in 5 acts—it is a beautiful Pastoral by Allan Ramsey—but so completely written in the Scotch Dialect as to require a Glossary of 18 pages to explain it to the English Reader—Patie is the Gentle (or Gentleman) Shepherd—see Patie and Peggy D. L. May 31 1731.

10. All in the Wrong.

13. Champnes' last *bt.* Zara. Lusignan = Garrick:—with Note of Hand, 14th time.

14. Merchant of Venice.

17. Theatrical Fund. King Lear = Garrick: Cordelia = Miss Younge:—Pit and Boxes laid together.

18. Jealous Wife. Oakly = Reddish: Mrs. Oakly = Miss Barsanti, from C. G.

19. For *bt.* of J. Bannister, and Griffiths. Maid of Kent, 3d time. George = Dimond: Lord Sealand = J. Bannister:—rest as May 17 1773.

20. Johnson's *bt.* Amphitryon. Mercury = Brereton, 1st time:—no bills from 20 to 23.

25. School for Wives, 21st time.

31. (Date not certain) Bannister's *bt.* Love in a Village. Justice Woodcock = Weston: Hawthorn = Bannister: Young Meadows = Du-Bellamy: Hodge = King: Sir William Meadows = J. Aikin, 1st time:

Rosetta = Mrs. Smith, 1st time : Margery = Miss Pope : Lucinda = Mrs. Scott : Deborah Woodcock = Mrs. Love:—last performance. (*Bills from B.M.*)

Garrick acted Kately 2 times—Lusignan 2—Ranger 2—Leon 1—Benedick 2—Brute 3—Hastings 6—Don John 4—Archer 4—Felix 3—Hamlet 3—Lear 1.

James Love died in the beginning of 1774 (*B. D.*)—his real name of Dance appears in the bills at the earlier part of his theatrical life—he was son to the City Architect and took the name of Love that he might not disgrace his family—shall we never have done with this miserable Cant? according to this mode of reasoning, David Garrick, if he had continued in the wine trade with his brother, would have been a respectable member of society while living and forgotten when dead—but now he is consigned to everlasting infamy, as the first actor this country ever produced—Foote used to say he remembered Garrick living in Durham Yard with 3 quarts of Vinegar and calling himself a wine merchant—(*Murphy*)—Foote with much humour makes Pappillon say in the Liar—“as to player—whatever might happen to me, I was determined not to bring a disgrace upon my family; and so I resolved to turn footman.”

Falstaff was by far Love's best part—Churchill speaks handsomely of him in that character—the Dramatic Censor says he was a good Boniface and Cacafofo—and not amiss in Sir John Brute—but a sad murderer of blank verse.

*Love's characters—selection only.*

Goodman's Fields—Love, as Dance, acted Falstaff for the first time on March 26 1745—he repeated the part at D. L. May 9 1746 for a benefit—on May 2 1746 he had half a benefit at C. G.—but he does not seem to have been engaged—he acted Bayes.

C. G. 1748-1749. Worcester in Henry 4th.

Dublin 1754-1755. Malvolio—as Love.

Edinburgh. Love seems to have been acting Manager at this theatre for some years—he was the original Glenalvon in Douglas, when that play came out Dec. 14 1756.

D. L. 1762-1763. Falstaff in Henry 4th part 1st—Siffredi in Tancred—Gloster in Jane Shore—Cymbeline—Falstaff in Henry 4th part 2d—Spanish Fryar—Sir Epicure Mammon in Alchemist—Cacafogo—Cimberton in C. L.—Sir Jealous Traffick—Major Rakish in Schoolboy—Boniface.

1763-1764. King in Hamlet—Sir Toby Belch—Gripe in Confederacy—Caliban—Falstaff in Merry Wives—Clytus.

1764-1765. Bayes.

1765-1766. \*Major Oldfox in Plain Dealer altered—\*Falstaff in Falstaff's Wedding—Scotchman in Register Office.

1767-1768. Jaques in As you like it—\*Sir Toby Fuz in Peep behind the Curtain.

1769-1770. Sir Francis Wronghead—Sir John Brute—Sterling in C. M.—Polonius.

1770-1771. Sir Wilful Witwou'd—Major Sturgeon—Stephano in Tempest.

1771-1772. Obediah in Committee.

\* *Originally.*

## C. G. 1773-1774.

Sep. 20. A new Prologue by Woodward—after which, *Busy Body*. *Marplot* (with the address to the town) by Woodward.

22. Henry 8th = Moody, from D. L.

24. *Clandestine Marriage*.

29. *Love in a Village*, and *Intriguing Chambermaid*. *Drunken Colonel* = Woodward : *Lettice* = Mrs. Green.

Oct. 4. *Richard 3d* = Smith.

5. Macklin acted *Shylock* and *Sir Archy*.

6. *Rule a Wife and have a Wife*.

9. Never acted there, *Hypocrite*. *Dr. Cantwell* = *Kniveton* : *Darnley* = *Bensley* : *Col. Lambert* = *Lewes* : *Seyward* = *Wroughton* : *Maw-worm* = *Quick* : *Sir John Lambert* = *Hull* : *Charlotte* = *Young Lady*, her 1st appearance on any stage : (perhaps *Miss Wilde*) *Lady Lambert* = *Miss Sherman*, her 1st appearance : *Old Lady Lambert* = *Mrs. Green*.

11. *Jane Shore*.

14. Macklin acted *Shylock* and *Sir Archy*.

15. Never acted there, *West Indian*. *Belcour* = *Lewis* from Dublin, his 1st appearance in this kingdom : *Major O'Flaherty* = *Shuter* : *Stockwell* = *Clarke* : *Capt. Dudley* = *Hull* : *Charles Dudley* = *Wroughton* : *Fulmer* = *Dunstall* : *Varland* = *Quick* : *Charlotte Rusport* = *Miss Barsanti* : *Lady Rusport* = *Mrs. Green* : *Louisa Dudley* = *Mrs. Baker* : *Mrs. Fulmer* = *Mrs. Gardner* : — acted several times—*Lewis* was well received and considered as an able

successor to Obrien—he had played Belcour with great success in Ireland.

16. West Indian, with Comus. Comus = Mattocks : Spirit = Hull : Lady = Miss Miller : Sabrina and Pastoral Nymph = Miss Twist : Euphrosyne (with Sweet Echo) = Miss Catley.

18. Hamlet. Ophelia = Miss Macklin.

21. Elfrida. Albina = Miss Miller, 1st time.

22. She Stoops to Conquer. Miss Hardcastle = Miss Wilde, 1st time.

23. Macbeth. Macbeth = Macklin, 1st time : Malcolm = Wroughton :—with *new dresses* and decorations—previously to this time, Macbeth used to be dressed in every respect like a modern military officer—Macklin saw the absurdity ; and at his suggestion the characters were now dressed in Scotch habits—Macklin's attempt to play Macbeth caused much theatrical whisper and green-room report—it was even said that Garrick was jealous of his performance of the character, which is quite incredible—(*Cooke*)—but it is by no means improbable that Garrick might feel mortified that the obvious reformation, in the dressing of the characters, had proceeded from Macklin and not from himself, on whom (as Whitehead is pleased to say) the taste of the nation depended.

When Macbeth was brought out originally, some attempt seems to have been made to dress the characters in Scotch dresses—in the last scene of the 4th act, Malcolm, on seeing Rosse about to enter, says to Macduff—“ My Countryman ; but yet I know him not ”—Steevens, in 1778, observes—“ Malcolm discovers Rosse to be his countryman, while

“ he is yet at some distance from him, by his dress—  
 “ this circumstance loses its propriety on our stage,  
 “ as all the characters are uniformly represented in  
 “ English habits.”

25. Mrs. Hartley acted Juliet.

30. Macbeth = Macklin, 2d time.

Nov. 4. Tamerlane, as before.

6. Macbeth = Macklin, 3d time.

7. Earl of Essex = Smith : Queen = Lady, 1st time :  
 —rest as before.

12. Cymbeline. Posthumus = Lewis, his 1st appearance in Tragedy : Imogen = Mrs. Lessingham.

13. Macbeth = Macklin, 4th time.

18. Merchant of Venice. Shylock = Macklin :—  
 with Love a-la-Mode. Sir Archy = Macklin :—a  
 riot took place and Macklin was discharged.

20. Never acted, Duellist. General Gantlet =  
 Woodward : Capt. Boothby = Smith : Sir Solomon  
 Bauble = Shuter : Counsellor Witmore = Lewis :  
 Lord Lovemore = Wroughton : Governor Mammon  
 = Kniveton : Serjeant Nonplus = Quick : Lady Love-  
 more = Miss Barsanti : Mrs. Boothby = Miss Miller :  
 Lady Bauble = Mrs. Green : Emilia = Miss Wilde :  
 Mrs. Goodwill = Miss Pearce :—Capt. Boothby  
 had been married to Sir Solomon's daughter for 2  
 years—Sir Solomon still refuses to be reconciled to  
 them—Lord Lovemore promises to get Boothby a  
 regiment—his real object is to seduce Mrs. Boothby  
 —he insists that Lady Lovemore should connive at  
 his design—in the 5th act, Lord Lovemore returns  
 from the masquerade with a lady in a mask—Lord  
 Lovemore and Boothby fancy her to be Mrs. Boothby  
 —Mrs. Boothby enters from the opposite side of the

stage—when the lady unmask she proves to be Lady Lovemore—General Gantlet is very fond of duelling—Boothby tells him that the last person whom he fought with, is at the point of death—the General disclaims all fear of danger, but does not like the indignity of being hanged—Boothby and Mrs. Goodwill persuade him to make his escape in a female dress—Emilia, when in India, had been contracted to Governor Mammon—she runs off with Witmore—the Governor finds out that Witmore is his nephew, and resigns Emilia to him—Sir Solomon and Lady Bauble are reconciled to their daughter—this is a moderate C. by Dr. Kenrick—it was acted but once—the character of the Duellist is taken from Col. Bath in Fielding's *Amelia*—Miss Barsanti says in the Epilogue—

“ In the old plays, gallants take no denial,  
 “ But put the struggling actress to the trial.  
 “ In modern plays, more safe the female station ;  
 “ Secure as sad our solemn situation !  
 “ No rakish, forward spark dares now be rude :  
 “ The comic muse herself grown quite a prude !  
 “ No wonder then, if, in so pure an age,  
 “ No Congreves write for a demurer stage.”

The ill success this play met with, seems to have been occasioned in some measure by a handbill distributed at the door of the theatre relative to Macklin, and calling on the public not to suffer the new play to proceed, till Colman had promised to engage that performer again—of this, a circumstantial account is given by Dr. Kenrick in his preface.

## 23. Every Man in his Humour.

27. (and 29) Othello. Othello = Gentleman, his first appearance on any stage: Iago = Bensley: Cassio = Clarke: Roderigo = Lewes, 1st time: Desdemona = Miss Miller: Æmilia = Mrs. Green:—with Catharine and Petruchio. Petruchio = Woodward: Grumio = Quick: Catharine = Mrs. Green:—*r. b.*—Lewes, who acted Roderigo, was afterwards called in the bills Lee Lewes, by way of distinguishing him from Lewis—this change took place about Oct. 1774—the distinction is anticipated to prevent confusion.

Dec. 1. Smith and Mrs. Bulkley acted Lord and Lady Townly.

3. Miser—4. All for Love.

7. Recruiting Officer. Recruits = Quick, and Lee Lewes.

9. Richard 3d. Henry 6th = Clarke, 1st time.

11. Acted but once, Henry 2d. Queen = Mrs. Hull:—probably deferred on account of Mrs. Hartley's illness.

13. Miss Miller acted Juliet.

16. Earl of Essex. Queen = Mrs. P. Green:—with, 1st time, Achilles in Petticoats—altered from Gay by Colman, and reduced to 2 acts. Achilles = Mattocks: Lycomedes = Du-Bellamy: Diphilus = Dyer: Ajax = Dunstall: Theaspe = Miss Catley: Deidamia = Mrs. Mattocks: Artemona = Miss Brown:—see C. G. Feb. 10 1733.

17. Bold Stroke for a Wife.

18. Inconstant, and Commissary.

21. Theatrical Fund. Rival Queens.

27. George Barnwell = Wroughton: Thorow-



good = Clarke, 1st time : Trueman = Lee Lewes :  
 Uncle = Hull : Milwood = Mrs. Mattocks : Lucy =  
 Mrs. Green : Maria = Mrs. Kniveton.

Jan. 5. Stratagem. Archer = Smith : Aimwell =  
 Lewis : Scrub = Shuter : Gibbet = Woodward : Bo-  
 niface = Dunstall : Sullen = Kniveton : Sir Charles  
 Freeman = Lee Lewes : Mrs. Sullen = Mrs. Bulkley :  
 Cherry = Miss Brown : Dorinda = Miss Barsanti.

12. Acted but once, Henry 2d. Queen = Miss  
 Miller.

15. She wou'd and She wou'd not. Octavio =  
 Wroughton :—rest as Oct. 3 1769.

31. Never acted, Man of Business. Fable =  
 Bensley : Beverley (in love with Lydia) = Lewis :  
 Tropick (friend to Fable) = Woodward : Golding =  
 Shuter : Denier = Lee Lewes : Check = Quick :  
 Handy (valet to Beverley) = Dyer : Lydia (in love  
 with Beverley) = Mrs. Bulkley : Mrs. Golding = Mrs.  
 Green : Mrs. Carlton = Mrs. Pitt :—acted 13 times  
 —Golding is a rich banker—on going to India, he  
 had committed the superintendence of his affairs,  
 and, in some sort, the guardianship of Beverley, to  
 the care of Fable—Beverley is a partner in the  
 house with Golding—he is just the reverse of what  
 a Man of Business ought to be—he keeps fashion-  
 able company, and spends a great deal of money—  
 Fable, in order to make Beverley serious, pretends  
 that the credit of the house is in danger—Beverley  
 behaves very properly on the occasion—all is going  
 on well, when Fable is informed by Check, that  
 Beverley had speculated in India stock to a large  
 amount—Fable is much puzzled how to act—he  
 contrives however to prevent Beverley from being ex-

posed—Denier professes a friendship for Beverley, but in reality he has no regard for any thing except his own interest—he directs a bailiff to arrest Golding, who had just returned from India—the bailiff, by mistake, arrests Fable instead of Golding—Fable does not undeceive him—at the conclusion, it appears that Fable had acted with the best intentions, but that he had not been quite correct in the means which he had made use of—Lydia proves to be Golding's daughter—she is united to Beverley—this is a tolerable C. by Colman—he acknowledges his obligations to Plautus and Terence—in the 4th act Tropicke meets Golding—he does not know Golding, and a good scene ensues—this is taken from the 2d scene of the 4th act in the *Trinummus* of Plautus—at the conclusion, Denier is exposed—in revenge he tells Mrs. Golding that Lydia is Golding's daughter—this (with all that relates to Mrs. Carlton) is from Terence—but the effect of the scene is, in a great degree, lost, as Lydia is only Golding's daughter by a former wife, whereas *Chremes* in the *Phormio* had at one time two wives.

Feb. 5. *Cymbeline*, 7th time—11. *Timanthes*.

26. *Fair Penitent*. *Lothario* = Lewis, 1st time : *Horatio* = Bensley : *Sciolto* = Clarke, 1st time : *Altamont* = Wroughton : *Calista* = Lady, her 1st appearance : *Lavinia* = Mrs. Bulkley :—acted 4 times.

March 12. *Woodward's bt.* Never acted there, *Winter's Tale* (as altered by Garrick). *Leontes* = Smith : *Florizel* = Lewis : *Polixenes* = Bensley : *Camillo* = Hull : *Autolicus* = Quick : *Clown* = Woodward : *Hermione* = Mrs. Hartley : *Perdita* = Miss

Dayes : Paulina = Mrs. P. Green :—with Citizen. Old Philpot = Shuter : Young Philpot = Woodward : Maria = Mrs. Mattocks :—and Sylphs, 34th time. Harlequin = Lee Lewes :—this bill was rather considered as a novelty, it not being at this time customary to act 3 pieces.

14. Smith's bt. Not acted 16 years, Herod and Mariamne. Herod = Smith : Flaminius = Wroughton : Sohemus = Bensley : Narbal = Clarke : High Priest = Hull : Mariamne = Mrs. Hartley : Arsinoe = Mrs. Mattocks.

15. Shuter's bt. Not acted 6 years, Henry 4th pt. 1st—with the restoration of a capital scene from the original. Falstaff = Shuter : Hotspur = Smith : King = Younger : Prince of Wales = Lewis, 1st time : Vernon = Hull : Pains = Lee Lewes : Carriers = Dunstall and Quick : Lady Percy = Mrs. Hartley : Hostess = Mrs. Pitt :—with the Cries of London, and Midas.

21. Clarke's bt. Henry 8th = Clarke :—with Apprentice by Woodward.

22. Bensley's bt. Not acted 15 years, Don Sebastian. Don Sebastian = Smith : Dorax = Bensley : Muley Moluch = Gardner : Alvarez = Hull : Antonio = Lewis : Mufti = Quick : Mustapha = Dunstall : Almeyda = Mrs. Hartley : Morayma = Mrs. Mattocks : Johayma = Mrs. Green.

26. Mattocks' bt. Rival Queens. Roxana = Mrs. Mattocks :—with Country Madcap by Mrs. Mattocks.

April 4. Dr. Goldsmith died.

5. Dyer's bt. Love for Love. Valentine = Lewis, 1st time : Mrs. Frail = Miss Barsanti, 1st time :

Miss Prue = Mrs. Mattocks, 1st time :—rest as May 6 1773.

6. Wroughton acted Shore for his bt.

7. Mrs. Lessingham's bt. Never acted, Prince of Agra, altered from Dryden by Mr. Addington. Bensley—Lewis—Wroughton—Mrs. Mattocks, and Mrs. Lessingham : — with Dragon of Wantley. Moore = Du-Bellamy : Gaffer Gubbins = Shuter : Mauxalinda = Mrs. Thompson : Margery = Miss Jameson, 1st time :—*r. b.*—the Prince of Agra was not acted a 2d time ; it was altered from Aurenge-Zebe—see B. D.

9. Miss Jameson's bt. Artaxerxes, with Author. Cadwallader and Vamp = Quick.

11. Younger's bt. Cyrus. Cyrus = Gentleman, 1st appearance on any stage : Mandane = Mrs. Melmoth :—see Irish Stage S. A. 1772-1773.

12. Mrs. Bulkley's bt. Never acted in this kingdom, the South Briton—the names of the performers were in the bill, but not the characters—the cast was perhaps—Mowbray (the South Briton) = Lewis : Sir Terence O'Shaughnesy = Shuter : Capt. Egerton (in love with Miss Audley) = Wroughton : Egerton (his paternal uncle) = \* \* \* : Admiral Swivel (his maternal uncle) = Kniveton : Leslie = Hull : Strap (servant to Mowbray) = Lee Lewes : Issacher = Quick : Henrietta Egerton (sister to Capt. Egerton) = Miss Barsanti : Elfriday Audley = Mrs. Bulkley :—acted but once—Mowbray falls in love with Miss Egerton, and attempts to seduce her—Egerton possesses an estate which ought to have been his nephew's—Capt. Egerton and his sister are consequently in pecuniary difficulties—Miss Audley sends Miss Egerton £200

under a blank cover—Capt. Egerton supposes the notes to have come from Mowbray—he challenges Mowbray, but Leslie brings about a reconciliation between them—at the conclusion Mowbray marries Miss Egerton—Capt. Egerton marries Miss Audley—she is niece to Sir Terence—this C. has but little to recommend it—it was written by a lady, and brought out at Dublin—see S. A. 1772-1773.

18. Mrs. Hartley's bt. Macbeth = Smith : Lady Macbeth = Mrs. Hartley :—with a new Interlude (taken from Prior's Nut-brown Maid) called Henry and Emma—Smith—Hull—Miss Brown and Mrs. Hartley :—and Cross Purposes.

18. Lewis' bt. Rival Queens. Lysimachus by the Gentleman who acted Othello—rest as before—with Catharine and Petruchio. Petruchio = Lewis, 1st time : Grumio (for that night only) = Shuter : Catharine = Mrs. Green.

19. Dunstall's bt. Spanish Fryar, revived. Dominic = Dunstall : Gomez = Shuter : Torrismond = Smith : the Colonel (Lorenzo) = Lewis : Raymond = Hull : Bertran = Clarke : Queen = Mrs. Hartley : Elvira = Mrs. Mattocks.

20. For the bt. of the author, Henry 2d, 15th time :—acted May 5 and 23.

21. Miss Miller's bt. Not acted 20 years, Revenge. Zanga = Savigny, (his 1st appearance in the character, and on the stage for these two years) : Alonzo = Wroughton : Carlos = Lewis : Leonora = Miss Miller, 1st time.

23. Miss Barsanti's bt. Funeral. Campley = Lewis, 1st time : Lady Brumpton = Miss Barsanti, 1st time : Lady Charlot = Miss Sherman :—rest as

April 23 1773—before the play (by particular desire) the occasional Prelude in which Miss Barsanti first appeared—and Citizen. Maria = Miss Barsanti, 1st time.

25. Mrs. Green's bt. Henry 8th, and Upholsterer.

May 2. Quick's bt. Rival Queens, and Commissary.

3. For bt. of Mr. and Mrs. Kniveton. Hamlet, by the Gentleman who acted Cyrus.

6. For bt. of Mrs. Pitt, and Stoppelear. Love for Love. Jeremy = Lee Lewes, 1st time : Angelica = Miss Sherman.

9. Serjeant's bt. Jane Shore. Alicia = Mrs. Mattocks, 1st time.

11. Lady Jane Gray.

19. Wroughton acted Young Marlow 1st time.

20. Mrs. P. Green acted Mrs. Sullen for her bt.

25. For bt. of Brown. Revenge. Zanga = Brown, his first appearance in that character, and 4th on any stage : Leonora = Mrs. Mattocks.

26. Beggar's Opera. Polly = Miss Brown, 4th time, with Midas, and a new occasional Epilogue on the departure of the Manager—last performance.

Colman took leave of the Performers having sold his share of the Patent. (*Bills from B.M.*)

Smith and Mrs. Hartley, having frequently made love to one another on the stage and particularly in Henry the 2d, went off together this Summer.

Several years after Smith had left the stage and was living at Bury, he one evening observed in conversation that he was remarkable for the constancy of his attachments, and said — “ you may ask my “ old woman (pointing to his wife) if this is not the

“ case”— when he had said this, he recollected himself, and colouring exceedingly he added, “ once in— deed I did make a trip, but it was never but once.”  
(*From a Lady who was present.*)

Michael Dyer died April 9th—he was deservedly esteemed in his public and private character—as a comedian he was rather agreeable than capital—he supported with spirit such parts as Modely, Count Basset, Clodio and Tom, in the *Conscious Lovers*—he continued to the last but little impaired in his person and vivacity—his forte lay in footmen, there was a pertness in his face and manner that answered to that cast of parts, but did not suit so well with those of gentlemen—his great fault was want of variety —(*Theatrical Biography 1772*) — he seems to have failed in Tragedy.

Mrs. Dyer’s person was neat and genteel—she was a good Columbine—she made a false step, which her husband never forgave her, and she fell from the comforts of C. G. to the miseries of a little country company, where she ended her days in remorse and calamity.

Mrs. Taplin their daughter came to Wilkinson in 1777—she had a good figure and played Mrs. Candour very well—her father had been very attentive to her education, and by unremitting assiduity he had provided so well for her in point of fortune, that with a little industry she might have ensured herself years of credit; but indolence and dissipation got possession of her mind, and after one year Wilkinson discharged her. (*Wilkinson.*)

In the Spring of 1773 Smith, having had some difference with Colman, signified in form his inten-

tion to quit C. G.—previously however to the opening of the theatre for this season, he renewed his engagement—in the mean time Macklin made an engagement with Colman expressly stipulating that he should act Richard the 3d and Macbeth—these were Smith's parts—it was however agreed that they should act them alternately—Macklin acted Macbeth Oct. 29d, some persons applauded, others hissed—Oct. 30th he acted Macbeth again, some disapprobation being expressed he addressed himself to the audience, and was encouraged to proceed—previously to his 3d performance of Macbeth Nov. 6th, he seems to have rashly accused Reddish of D. L. and Sparks son to the actor of that name, of having hissed—this charge he was not able to substantiate, and Reddish denied it on his affidavit—Macklin's enemies made this the cause or pretence for mortifying him, and he was told if he could not produce proofs of his accusation, he should not be allowed to act—on this evening a considerable disturbance arose—Macklin, with his characteristic obstinacy, announced himself for Macbeth again on Nov. 13th, but he no sooner appeared than he was driven from the stage with outrage—from that time he abandoned Macbeth, and on the 18th was advertised for his favourite characters of Shylock and Sir Archy, when a serious riot ensued—Macklin in vain endeavoured to obtain a hearing—Bensley was desired to go on the stage—he returned and told Colman that the requisition of the Pit was that Macklin should be discharged—Woodward came on also—a paper was thrown on the stage, which he took up and carried away—after that another actor brought on a black board with this



inscription in large white characters "at the command of the public Mr. Macklin is discharged"—this board so exhibited was turned to every part of the house—not satisfied with this, which would have satisfied any reasonable person however inveterate against Macklin, the rioters pursued their triumph and insisted that Colman should make his appearance, which he did with reluctance to prevent the damage that might have been done to the theatre—he asked the audience, if it was their pleasure that Mr. Macklin should be discharged? and on finding it was the wish of the majority he then said "Mr. Macklin is discharged"—he told the audience he had no play to substitute but *She Stoops to Conquer*, which they would not accept, and so the business ended—(*Kirkman*)—in the riot at D. L. Nov. 17 1744 when Fleetwood was called for, he pleaded his privilege of being exempted from making his appearance on the stage as not being an actor, and this exemption was allowed him—Colman was clearly entitled to the same favour, but was obliged by the clamour that was raised to make his appearance.

When Macklin first announced his intention of acting *Macbeth*, *Richard*, &c. he was much ridiculed in the newspapers—various causes were assigned for it—the real fact was, he had an early and settled opinion of his own, that he was competent to those parts—and as a proof of this, he broke off as being one of the joint managers of Crow Street theatre, so far back as the year 1757, because he was not permitted to play those characters in turn with Barry\*

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\* See Irish Stage 1756-1757.

—he likewise actually performed them in all the companies in which he could command a cast of parts ; near 40 years before this period he had repeatedly acted Hamlet at Bristol, so that this was no new idea, but a revival of past performances—he was ever, more or less, the dupe of his own vanity, and having long convinced the town of his abilities in a certain line of performance, he was determined to come forward in some principal parts in Tragedy.

The manner in which he played Macbeth deserves to be noticed—before this time Macbeth used to be dressed in a suit of scarlet and gold, a tail wig, &c.—Garrick always played the part in this manner—Barry and Smith did the same—Macklin saw the absurdity, and dressed the subordinate characters as well as himself in the Caledonian habit—this reformation, which is now become general, does him more credit than his performance of the character—his figure (even from his boyish days) was never calculated to impress the idea of a dignified warrior, and when the audience saw a clumsy old man, who looked more like a Scotch piper, than a general and prince of the blood, stumping down the stage at the head of an army, they were naturally inclined to laugh—his address to the Witches and his reflections on their prophecies were however given with such a knowledge of the character as to redeem the first impression—and his subsequent interview with Lady Macbeth was very much in the spirit of the author—but when he came to the dagger scene he failed—in his clamour against the King's death and his hypocrisy in concealing it, he very much arrested the attention of the audience, as he likewise did in his

interview with the murderers—but in the Banquet scene he failed again—in the 4th and 5th acts he had alternately merits and defects—in his reply to the messenger about Birnam Wood—“if thou speak'st false,” &c.—he delivered the first part of the speech in a tone and look of such terrible menace as almost petrified the audience—while in the last line he fell into such an air of despondency, as showed the effect of contrast in a most masterly manner—in short this little speech might be reckoned among the finest pieces of acting, and as such was applauded by the whole audience.

It was lucky for the fame of Macklin that his performance of the intended characters was frustrated in his first attempt—had he been permitted to go quietly on, his vanity would have imputed the indulgence of the audience to superiour abilities, and he would have gone through the whole of his design—by which means he would have lost in a great degree (at least with the rising generation) that reputation which, in other walks of his profession, he had during a long course of years deservedly gained. (*Cooke.*)

Macklin brought an action against 5 of the rioters in the Court of King's Bench—they were found guilty—Lord Mansfield allowed that every person in a play-house had a right to express his approbation or disapprobation instantaneously, but said the crime of the 5 rioters consisted in their coming to the theatre not to approve or disapprove, as the sentiments of their mind might be, but with a black design to ruin Macklin, which was the most ungenerous thing that could be—for what a terrible condition is an actor upon the stage in with an enemy who makes part of

the audience!—he added that a jury would give considerable damages, but that it would be better for both sides to refer them to the Master, and he should direct him to make a liberal satisfaction—Macklin offered to drop all farther proceedings, if the rioters would pay his costs and take £100 worth of tickets for his daughter's benefit, the same number for himself, and a 3d hundred pounds' worth as a sort of compensation to the managers—this was agreed to—and Lord Mansfield concluded the whole with saying to Macklin—“You have met with great applause to day—you never acted better.”

The rioters ought to have contented themselves with exacting a promise from the managers that Macklin should not act *Macbeth* again—some slight apology might also have been demanded for what he had said of Reddish, but his enemies called out to him to go down on his knees—and when Macklin attempted to show the reasons for his assertion they would not hear him—Lord Mansfield allowed that Macklin was in part wrong, and that if some mortification had been put upon him, it would not have been much amiss, but the rioters carried their resentment too far, when they insisted that the managers should discharge him and take his bread from him—Mr. Justice Aston in the course of the business asked, “why should Macklin's acting of *Shylock* and Sir Archy produce a riot? because he offended them in acting *Macbeth*, they would not let him play the parts he was confessedly very capable of”——Kirkman has filled more than 190 pages of his 2d vol. with a detail of the trial, in which the few theatrical

facts of importance are “like two grains of wheat  
 “hid in two bushels of chaff; you shall seek all day  
 “ere you find them, and when you have them, they  
 “are not worth the search.”

HAY. 1774.

June 17. Commissary. Zachary Fungus = Foote :  
 Mrs. Mechlin = Mrs. Gardner : Mrs. Loveit = Mr.  
 Wilson : — with Author. Cadwallader = Foote :  
 Vamp = Wilson : Mrs. Cadwallader = Mrs. Gardner.

July 4. Nabob. Foote—J. Aikin—Wilson—Weston—Mrs. Williams, and Mrs. Gardner—end of the Play, a modern, operatical, sentimental, crying Comedy, called Piety in Pattens. Butler = Weston : Squire = Fearon : Polly Pattens = Mrs. Jewell : — with Catharine and Petruchio. Petruchio = Fearon : Grumio = Wilson : Catharine = Mrs. Gardner.

Aug. 3. Cozeners, 9th time. Aircastle = Foote : Toby = Weston : Col. Gorget = J. Aikin : Flaw = Wilson : Moses = Burton : O’Flannagan = Bannister : Mrs. Fleece’em = Mrs. Williams : Mrs. Simony = Mrs. Gardner : Betsy Blossom = Mrs. Jewell : Mrs. Aircastle = Miss Platt : — with Cross Purposes. Grub = Wilson : Mrs. Grub = Mrs. Gardner : — the Cozeners are Mrs. Fleece’em and Flaw—Mrs. Fleece’em takes

a handsome house—Flaw circulates a report that, by means of many powerful connexions, she is able to procure posts, places, and preferments of all kinds—Mrs. Simony bribes Mrs. Fleece'em to get a living for her husband—Aircastle gives Flaw a considerable sum to procure a marriage between his son, Toby, and Mrs. Fleece'em's supposed niece—Moses wishes, by the influence of Mrs. Fleece'em, to be elected a member of a fashionable club—O'Flannagan wants a place under government—at the conclusion, Col. Gorget detects Mrs. Fleece'em and Flaw, and obliges them to return the money to Aircastle—this is an excellent C.—there is not a vast deal of original matter in it, except in the character of Aircastle, but Foote has shown himself a most dexterous plagiarist—Lord Chesterfield's letters are deservedly ridiculed—the description of Dr. Dodd (Mrs. Simony's Dr.) is admirable—it was written before he committed the forgery\*—the characters of Dr. Hellebore and Paul Prig were added afterwards—they are said to have originated in a trick really played by the notorious Mrs. Rudd on a silkmercer—there is however a similar scene in the Ordinary—the scene between Toby and the Black Girl may possibly be taken from Monsieur Thomas, it is however an incident which might easily be hit on by two persons—the girl's saying Yes, to every question that is asked her, was doubtless suggested by Arabella's No in the London

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\* In Cooke's Life of Foote there is a curious account of Dr. Dodd's finishing in Newgate, a play which he had begun several years before.

Cuckolds—what passes between Col. Gorget and Mrs. Aircastle is borrowed from the Fair Example—the outlines of the first scene are evidently taken from the Alchemist.

The Cozeners was not printed till 1778—after Foote's death—2 editions of it were then published—one by Wheble, seemingly from a Manuscript in the possession of Foote's brother—in this edition the names of Palmer, Moody, Mrs. Gardner, Mrs. Williams, and Miss Platt, are placed to the wrong characters—Colman had purchased the Copyright of Foote's Manuscript Plays—in the preface to his edition of the Cozeners he says “some copies of “spurious impressions of this Comedy and the “Maid of Bath having been printed and circulated, “before the application to the Court of Chancery “for an injunction; it has been thought advisable “in vindication of the property of the editor, as “well as in justice to the deceased author, immediately to commit to the press genuine editions of “the 2 dramatic pieces above mentioned, together “with the Devil upon two Sticks, which has been “also without authority advertised for publication— “on inspection of the spurious impressions, it appears that all the errors of careless and ignorant “transcribers have been religiously preserved, and “all the additions and improvements made by the “facetious writer are omitted—many instances of “this will occur on a perusal of this Comedy, in “which, besides the restoration of several passages “always spoken on the stage, the reader will find “a whole scene at the end of the 1st act, and another “still more entertaining and popular at the begin-

“ning of the 3d, both of which are wholly wanting  
“in the spurious impressions”—in this edition the  
names of Baddeley and Parsons stand to the parts  
of Hellebore and Prig.

17. Waterman, or the First of August, 5th time.  
Tug (the waterman) = Bannister : Bundle (a gar-  
dener) = Wilson : Robin (a gardener) = Weston :  
Wilhelmina (Bundle’s daughter) = Mrs. Jewell :  
Mrs. Bundle = Mrs. Thompson : — Bundle wants  
Wilhelmina to marry Tug—Mrs. Bundle wants her  
to marry Robin—Tug gains the coat and badge—  
Wilhelmina gives him the preference—this is a tole-  
rable ballad Opera in 2 acts by Dibdin—Dibdin is  
much to blame for not giving some intimation that  
the coat and badge were left by Dogget.

29. Weston’s bt. Devil upon two Sticks—Piety  
in Pattens—Abel Drugger’s return from the Fete  
Champetre in Marybone gardens—and Devil to Pay.  
Jobson = Wilson : —Piety in Pattens seems not to  
have been printed.

Sep. 2. Bankrupt. Lady Riscounter = Mrs. Wil-  
liams : —with Mayor of Garratt. Major Sturgeon =  
Foote : Jerry Sneak = Weston : Mrs. Sneak = Mrs.  
Williams.

5. Jewell’s bt. Not acted 3 years, Patron. Sir  
Thomas Lofty = Foote : Sir Peter Pepperpot =  
Burton : Bever = J. Aikin : Rust = Weston : Puff =  
Wilson : Juliet = Mrs. Williams : —with a new comic  
sketch called a Trip to Portsmouth—(for that night  
only)—see Aug. 11 1773.

6. Bannister’s bt. Beggar’s Opera. Macheath =  
Bannister : Peachum = J. Aikin : Lockit = Wilson :



Polly = Mrs. Jewell : Lucy = Mrs. Thompson :  
Diana Trapes = Mr. Weston, 1st time.

15. Cozeners, 21st time, with Waterman, 13th time.

16. By Permission. Mrs. Jewell's bt. Minor. Smirk and Shift, with imitations = Bannister : Mrs. Cole = Mr. Weston.

30. By Permission. For bt. of Mrs. Williams, and Mrs. Weston. Richard the 3d. Richard = Weston, 1st time : Queen = Mrs. Williams : Lady Anne = Mrs. Jewell, 1st time.

### BATH 1773-1774.

Sep. 15 and 16. Henderson acted Bayes, and Richard.

18 and 25. Henderson acted Benedick, and Lear.

Oct. 5. Venice Preserved. Pierre = Henderson : Belvidera = Miss Mansell.

9. Macbeth = Henderson : Lady Macbeth = Miss Mansell.

14 and 16. Henderson acted Pierre, and Richard.

23. Chances. Don John = Henderson : 2d Constantia = Mrs. Didier.

26. Hamlet = Henderson : Polonius and 1st Grave-digger = Blisset.

28. Henderson acted Don John—and on 30 recited Garrick's Ode.

Nov. 2 and 6. Henderson acted Benedick and Bayes.

11. Comus = Henderson : Lady = Miss Mansell.

13. Othello = Henderson : Desdemona = Miss Mansell.

16 and 23. Henderson acted Comus and Don John.

25 and 27. Henderson acted Bobadill and Comus.

30. Stratagem. Archer = Henderson.

Dec. 7 and 9. Henderson acted Archer and Richard.

14-21 and 23. Henderson acted Ranger, Don John, and Macbeth.

28. Edwin acted Sir Harry Sycamore.

30 and 31. Henderson acted Comus, and Bayes.

Jan. 1. Provoked Wife. Sir John Brute = Henderson.

8 and 12. Henderson acted Comus, and Ranger.

13. Golden Pippin. Momus = Edwin.

19-20 and 29. Henderson acted Pierre, Comus, and Hamlet.

Feb. 3. Henderson acted Macbeth.

9. Edwin acted Sir Francis Wronghead.

17 and 22. School for Wives. Belville = Henderson : Gen. Savage = Edwin : Miss Walsingham = Mrs. Didier : Mrs. Belville = Miss Mansell.

March 8. Henry 2d = Henderson : Rosamond = Miss Mansell.

10 and 17. Henderson acted Comus and Belville.

19. Hypocrite. Dr. Cantwell = Blisset : Mawworm = Edwin : Charlotte = Mrs. Didier.

April 4. Pleasures of the Town. Punch = Edwin :—this piece was part of Fielding's Author's Farce.

6. Man of Business. Beverley = Henderson.  
 12. Ditto.  
 14. Macbeth = Henderson :—with Portrait. Pantaloon = Edwin : Columbine = Mrs. Didier.  
 21. Henderson acted Comus, and Belville on 26.  
 28. Henderson acted Don John.  
 May 31. Henderson acted Benedick.  
 June 3. Never acted there, Revenge. Zanga = Henderson.

The bills are very defective, but the person who collected them seems to have paid great attention to the bills in which Henderson's name is mentioned.

### LIVERPOOL BILLS 1774.

- May 30. Mrs. Mattocks acted Sigismunda.  
 June 4. Shuter acted Obediah Prim, and Mrs. Loveit.  
 10. Stratagem. Archer = Palmer : Scrub = Shuter : Mrs. Sullen = Mrs. Mattocks :—with Upholsterer. Pamphlet = Shuter : Razor = Quick.  
 13. Shuter's ht. and last performance. Merry Wives. Falstaff = Shuter : Slender = Palmer : Shallow = Quick : Mrs. Ford = Mrs. Mattocks :—with Miss in her Teens. Fribble = Shuter : Flash = Palmer.

15. Henry 2d = Palmer : Rosamond = Mrs. Mattocks.

17. Cymbeline. Imogen = Mrs. Mattocks.

22. Twelfth Night. Clown = Lee Lewes : Olivia = Mrs. Mattocks.

24. Fair Quaker. Flip = Palmer : Mizen = Lee Lewes : Binnacle = Quick : Fair Quaker = Mrs. Mattocks :—with Anatomist. Crispin = Palmer : Old Gerald = Quick.

July 2. School for Wives. Conolly = Palmer.

8. Irish Widow. Kecksey = Lee Lewes : Sir Patrick = Palmer : Thomas = Quick : Irish Widow = Mrs. Mattocks.

9. Committee. Teague = Palmer : Obediah = Quick : Abel = Lee Lewes : Ruth = Mrs. Mattocks.

13. Man of Business. Fable = Palmer : Beverley = Wroughton : Check = Quick : Handy = Lee Lewes : Lydia = Mrs. Mattocks : Mrs. Carlton = Mrs. Barrington :—with Deuce is in him. Prattle = Lee Lewes.

22. Note of Hand. Revell = Lee Lewes : Mac Cormuck = Palmer : Sapling = Quick.

Aug. 8. Mrs. Barrington's bt. Mrs. Mattocks acted Mrs. Oakly.

10. Careless Husband. Sir Charles Easy = Wroughton : Lord Foppington = Lee Lewes : Lady Betty Modish = Mrs. Mattocks.

12. Drummer. Tinsel = Palmer : Vellum = Quick : Abigail = Mrs. Hopkins : Lady Truman = Mrs. Mattocks :—with Padlock. Leonora = Mrs. Mattocks.

13. Provoked Husband. John Moody = Palmer.

15. Mrs. Mattocks acted Countess of Salisbury.

17. Old Maid = Mrs. Barrington : Capt. Cape = Palmer.

19. Spanish Fryar = Palmer : Lorenzo = Lee Lewes.

22. Mattocks' bt. Love's last Shift. Sir Novelty Fashion = Lee Lewes : Young Worthy = Palmer : Snap = Quick : Amanda = Mrs. Mattocks.

24. Country Lasses. Modely = Palmer : Shackle-figure = Quick : Aura = Mrs. Mattocks.

26. Wroughton's bt. She wou'd and She wou'd not. Trappanti = Palmer : Octavio = Wroughton : Soto = Quick : Hypolita = Mrs. Mattocks :—with Musical Lady. Mask = Lee Lewes : Sophy = Mrs. Mattocks.

29. For bt. of Mrs. Hopkins. Roman Father. Horatius = Wroughton : Publius = Palmer : Horatia = Mrs. Mattocks.

31. Lee Lewes acted Trim, and Prattle for his bt.

Sep. 2. Palmer's bt. As you like it. Jaques = Palmer : Rosalind = Mrs. Mattocks :—with Neck or Nothing. Slip = Palmer : Martin = Lee Lewes : Sir Harry Harlowe = Quick.

5. Quick's bt. Conscious Lovers. Cimberton = Quick : Indiana = Mrs. Mattocks :—with Man of Quality. Lord Foppington = Lee Lewes : Young *Worthy* = Palmer : Sir Tunbelly Clumsey = Quick : Miss Hoyden = Mrs. Mattocks :—the mistake of Young Worthy for Young Fashion was repeated in another bill.

7. Suspicious Husband. Clarinda = Mrs. Mattocks.

9. Royal Convert. Aribert = Wroughton : Hengist = Palmer : Offa = Lee Lewes : Rodogune = Mrs. Melmoth : Ethelinda = Mrs. Mattocks.

12. Last night. For bt. of Mrs. Mattocks. All in the Wrong. Sir John Restless = Palmer : Beverley = Wroughton : Belmont = Lee Lewes : Belinda = Mrs. Mattocks : Lady Restless = Mrs. Hopkins. (*Bills from Mr. Field.*)

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## BELL'S SHAKSPEARE AND BRITISH THEATRE.

In 1773 and 1774 Bell, a bookseller in the Strand, published an edition of Shakspeare in numbers, each number containing a play—this has been censured as the worst edition of Shakspeare ever published; which *strictly* speaking is true, as it presents the plays in a mutilated state—but in another point of view, this edition is very useful, as it is copied from the Prompter's book, and gives the names of the performers who acted the characters, as near the time of publication as Bell could procure them.

On May 4th 1776 he began to publish his British Theatre with the names of the performers to the characters—he is not always to be depended on, but in general he is right—one play was published each Saturday till the whole amounted to 105.

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## D. L. 1774-1775.

Sep. 17. Drummer. Butler = Baddeley :—rest as Nov. 6 1771—with a new Prelude called the Meeting of the Company or Bayes' Art of Acting—King—Weston—Parsons—J. Aikin, &c.—acted about 10 times—not printed.

20. Maid of the Mill. Sir Harry Sycamore = Parsons : Giles = Bannister : Fanny = Miss Pope.

22. Richard 3d = Smith, his 1st appearance there : Henry 6th = J. Aikin : Richmond = Palmer : Buckingham = Jefferson : Queen = Mrs. Hopkins : Lady Anne = Miss Younge :—with Miss in her Teens. Fribble = Dodd : Flash = Palmer : Puff = Moody : Bidy = Miss Jarratt.

24. Clandestine Marriage. Sterling = Parsons, 1st time : Sir John Melvil = Brereton, 1st time.

27. Cymbeline. Posthumus = Reddish ; Jachimo = Smith : Cloten = Dodd : Imogen = Miss Younge :—with Anatomist. Mons. le Medicin = Baddeley : Crispin = Dodd.

29. Fair Quaker.

Oct. 1. As you like it. Touchstone = King : Jaques = Jefferson : Orlando = Brereton : Adam = Moody : Rosalind = Miss Younge : Celia = Mrs. Baddeley.

4. Hamlet, with alterations. Hamlet = Smith.

8. Alexander the Great. Alexander = Lacy, his 1st appearance there : Clytus = Jefferson : Lysimachus = Brereton : Cassander = Palmer : Statira = Mrs. Baddeley, 1st time : Roxana = Miss Younge.

13. *Zara*. Osman = Reddish : Lusignan = Garrick : Nerestan = Brereton, 1st time : Zara = Miss Younge.

15. Never acted there, *Electra*, from the *Orestes* of Voltaire. Orestes = Smith : Ægisthus = Palmer : Pammenes = J. Aikin : Pylades = Packer : Electra = Mrs. Yates, her 1st appearance there for 8 years : Clytemnestra = Mrs. Hopkins : Iphisa = Mrs. Baddeley :—acted 3 times—see C. G. March 13 1769.

20. *Every Man in his Humour*. Kitely = Garrick : Bobadill = King : Brainworm = Baddeley : Master Stephen = Weston : Dame Kitely = Miss Younge.

21. *Grecian Daughter*. Evander = Reddish, 1st time : Philotas = Cautherley, 1st time : Euphrasia = Miss Younge :—with Election, 2d time. John = Bannister : Richard = Vernon : Trusty = Davies : John's Wife = Mrs. Love : Sally (his daughter) = Mrs. Wrihten :—John's wife wants him to vote for Sir Courtly—he votes for Trusty—Trusty gains his Election—Richard marries Sally—this musical Interlude is poor stuff—it is attributed to M. P. Andrews.

24. *Alchemist*. Abel Drugger = Garrick : Subtle = J. Aikin : Face = Palmer : Ananias = Parsons : Sir Epicure Mammon = Jefferson : Surly = Baddeley : Dol Common = Mrs. Hopkins.

26. *Gamesters*.

27. Not acted 8 years, *Oroonoko*. Oroonoko = Lacy : Aboan = Palmer : Imoinda = Miss Younge.

28. *Much ado*. Benedick = Garrick : Leonato = Jefferson, 1st time.

29. Richard 3d at both houses.

Nov. 1. *Jane Shore*. Hastings = Smith : Shore



= Reddish : Gloster = Jefferson : Jane Shore = Mrs. Yates : Alicia = Miss Younge.

3. Stratagem. Archer = Garrick : Scrub = Weston : Foigard = Moody : Mrs. Sullen = Mrs. Abington : Cherry = Miss Pope.

4. Tamerlane. Tamerlane = Palmer, 1st time : Bajazet = Smith : Moneses = Reddish : Axalla = Brereton : Arpasia = Miss Younge :—with Mayor of Garratt. Major Sturgeon = Bannister : Jerry Sneak = Weston : Mrs. Sneak = Miss Pope.

5. Never acted, Maid of the Oaks. Dupely = Dodd : Old Groveby = King : Sir Harry Groveby (his nephew) = Brereton : Hurry = Weston : Oldworth = J. Aikin : Painter = Moody : Lady Bab Lardoon = Mrs. Abington : Maria (the Maid of the Oaks) = Mrs. Baddeley :—acted 25 times—Sir Harry is going to marry Maria, who is supposed to be an orphan brought up by Oldworth—the wedding is to be celebrated with a *fête champêtre*—Dupely and Lady Bab are invited—Dupely considers himself as quite an over-match for the women—Lady Bab is addicted to fashionable follies without being absolutely corrupted by them—she is desirous of making a fool of Dupely—for this purpose she puts on the dress of a shepherdess, which she meant to wear at the *fête*—Dupely makes love to her as Philly Nettletop of the vale—Hurry enters and addresses her as Lady Bab—she laughs at Dupely—in the mean time Old Groveby arrives—he is angry with Sir Harry for marrying without his knowledge—he takes a great fancy to Maria—Oldworth discovers himself to be her father—this piece was written by General Burgoyne—it was originally intended to have been

in 2 acts, but by the advice of Garrick, and the assistance of singing, dancing, &c. it was spun out to 5—it has since been reduced to 2 acts, in which shape it must be considered as a particularly good little Comedy—the language is very neat—the character of Lady Bab is excellent; it was admirably well acted by Mrs. Abington—to whom General Burgoyne has contrived to pay a very happy and deserved compliment, when he makes Lady Bab say “You shall see what an excellent actress I should have made, if fortune had not unluckily brought me into the world an Earl’s daughter.”

11. Provoked Husband. Lord Townly = Smith: Sir Francis = Parsons: Manly = Packer: Count Basset = Dodd: John Moody = Moody: Squire Richard = Burton: Lady Townly = Mrs. Yates: Lady Wronghead = Mrs. Hopkins: Lady Grace = Miss Sherry: Miss Jenny = Mrs. Davies:—with Irish Widow.

16. Provoked Wife. Sir John Brute = Garrick: Constant = Cautherley: Heartfree = Jefferson: Razor = Baddeley: Lady Fanciful = Mrs. Abington: Lady Brute = Miss Younge: Belinda = Mrs. Greville: Mademoiselle = Mrs. Bradshaw.

24. Rule a Wife. Leon = Garrick: Cacafofo = Moody, 1st time: Margarita = Miss Sherry, 1st time:—with Lyar. Young Wilding = Palmer.

25. Acted but once these 14 years, Isabella. Biron = Smith: Villeroy = Palmer: Count Baldwin = Jefferson: Carlos = J. Aikin: Isabella = Mrs. Yates.

29. Garrick acted Ranger — Garrick acted young parts to the last without impropriety—he was a most lucky instance for retaining his spirits and the use

of his limbs, with the face growing plump instead of sharp—when dressed, there was not the least mark of age about him to the end of his theatrical career. (*Wilkinson.*)

Dec. 1. Country Girl. Moody = King : Harcourt = Palmer : Sparkish = Dodd : Belville = Cautherley : Country Girl = Young Lady, her 1st appearance on any stage : Alithea = Mrs. Greville : Lucy = Miss Pope.

2 and 12. Hamlet—probably by Smith.

7. Chances. Don John = Garrick.

9. Venice Preserved, with, Never acted, the Cobler, or a Wife of Ten Thousand. Snob (the Cobler) = Bannister : Nipikin (an innkeeper) = Dibdin : Froth (his tapster) = Parsons : Alice (Snob's wife) = Mrs. Wrighten : Mrs. Nipikin = Mrs. Love :—acted at least 10 times—Nipikin and Froth are in love with Alice—Mrs. Nipikin is in love with Froth—Alice places her husband behind a skreen—Froth makes her a present of 20 guineas which he had coaxed Mrs. Nipikin to give him—Nipikin gives Alice a release for the money due to him from Snob—Snob promises to make Alice a good husband for the future—this is a poor Opera by Dibdin.

19. Never acted, Choleric Man. Nightshade (the Choleric Man) = King : Charles Manlove = Reddish : Manlove (a lawyer) = J. Aikin : Jack Nightshade = Weston : Dibble = Baddeley : Gregory (servant to Old Nightshade) = Moody : Stapleton = Packer : Lætitia Fairfax = rs. Abington : Lucy (her maid) = Miss Pope : Mrs. Stapleton = Mrs. Hopkins :—acted about 13 times—Old Nightshade and Manlove are brothers by the mother's side—Manlove had

adopted Charles, the elder son of Nightshade—he had given him a good education—presented him with an estate—and caused him to take his name—Nightshade had brought up his younger son, Jack, in the country without any education—Manlove wishes Charles to marry Miss Fairfax, who was ward to Stapleton, but who is just come of age—she is a proficient in painting—Charles visits her under the assumed character of an artist—he falls in love with her—she likes him—Old Nightshade is come to town—Jack follows him secretly—he applies to his brother, who furnishes him with money, and a handsome suit of clothes—Jack assumes his brother's name—this causes confusion, but not much pleasantry—Jack is intimate with Dibble, who is clerk to Manlove, and brother to Lucy—Dibble forms a scheme for getting Jack married to his sister—Lucy passes herself on Jack for her mistress—at the conclusion Charles marries Miss Fairfax—Jack's intended marriage with Lucy is prevented—Old Nightshade gives a newsman a violent knock on the head—Stapleton, Gregory, &c. make him believe that the man is likely to die—Nightshade throws away his cane, and promises never again to carry a weapon of offence in his hand—he discovers Jack—but is prevailed on to forgive him—this C., as well as the Squire of Alsatia, is founded on the Adelphi of Terence—Cumberland in an angry preface says, that he knew little or nothing of the Squire of Alsatia at the time when he wrote this play—this is the more extraordinary, as Cumberland's *Summer's Tale* was acted at C. G. for the 3d and 4th times on Dec. 11 and 13 1765—and the *Squire of Alsatia* on Dec. 12

—it is remarkable that the young man from the country in both plays is nearly taken in to marry a pretended lady—a circumstance not borrowed from Terence—Cumberland in his *Life* speaks pretty well of this Comedy—it is far from a bad one, tho' somewhat dull at times—Davies says that Weston saved it by his inimitable acting—Murphy observes, that no man lives in a perpetual whirlwind of passion—choler breaks out on a sudden, and intervals of peace and quiet succeed—but *Nightshade* is in one continued rage from the beginning of the play to the end, which is not natural.

26. *Tempest*.

Jan. 2. *Gamester*—4. *Distressed Mother*.

20. *Wonder*. Don Felix = Garrick : Lissardo = King : Col. Briton = Jefferson : Gibby = Johnston : Don Lopez = Baddeley : Don Pedro = Parsons : Violante = Mrs. Yates : Flora = Miss Pope : Isabella = Mrs. Jefferson : Inis = Mrs. Bradshaw :—with *Lottery*. Jack Stocks = King : Cloe = Mrs. Davies.

21. Never acted, *Matilda*. Morcar (Earl of Mercia) = Reddish : Edwin (Earl of Northumberland) = Smith : Siward (friend to Morcar) = Palmer : Matilda = Miss Younge :—acted 11 times—the scene lies in Morcar's camp—the play takes place in the reign of William the Conqueror—Morcar and Edwin are brothers—Edwin is attached to William—Morcar is in arms against him—Matilda is a prisoner to Morcar—he is in love with her—Edwin falls into Morcar's hands—they are reconciled—Morcar discovers that Edwin is in love with Matilda, and beloved by her—he dooms Edwin to death—in the

5th act, he believes that Edwin is killed—he repents of what he had done—Siward enters with Edwin, whom he had preserved—Morcar resigns Matilda to Edwin, and determines to retire to solitude——this is a moderate T.—Dr. Franklin would have done better not to have introduced any political sentiments—it is ridiculous to preach up loyalty to a man who had no pretensions to the crown, but his sword—one is surprised to find William styled “the best of Kings” till one recollects that the reigning Monarch is always the best of Kings, as a matter of course—Robins, in some complimentary verses addressed to Sir Francis Fane on his Tragedy of the Sacrifice 1686, calls James the 2d “the best of Kings”—N.B. Dr. Franklin was a Court Chaplain—Matilda was revived at C. G. March 7 1785.

Feb. 1. Isabella, with, never acted, Rival Candidates. General Worry (father to Narcissa) = Parsons : Byron = Vernon : Sir Harry Muff = Dodd : Spy (servant to the General) = Weston : Narcissa = Mrs. Baddeley : Jenny (her maid) = Mrs. Wrighten : —Byron and Narcissa are mutually in love—General Worry goes to a neighbouring borough to vote for Sir Harry Muff, whom he designs to marry his daughter—during his absence Byron visits Narcissa—the General returns much out of humour, as the electors have chosen Byron instead of Sir Harry—at the conclusion, the General consents to the union of Byron and Narcissa—this piece has little merit, but it is quite good enough for a musical Entertainment—it was written by Bate.

6. Distressed Mother, 5th time. Orestes = Smith :

Pyrrhus = Palmer : Hermione = Miss Younge : Andromache = Mrs. Yates.

17. Never acted, Braganza. Velasquez (Minister of Spain) = Smith : Duke of Braganza = Reddish : Almada = J. Aikin : Ribiro = Palmer : Mendoza = Brereton : Ramirez (a monk) = Packer : Duchess of Braganza = Mrs. Yates :—acted 15 times—this T. is founded on Vertot's Revolution of Portugal—the Spaniards are in possession of that country—Velasquez rules it with a rod of iron—most of the principal characters are in a conspiracy against him—Braganza is of a mild disposition—the Duchess is more resolute—in the 3d act, Velasquez instigates Ramirez to poison Braganza with a consecrated wafer—Ramirez promises to do so—this scene is written with great skill—it is by far the best in the play—in the 5th act, the conspirators attack the palace—Velasquez makes his escape in disguise—he gets access to the Duchess—on the approach of the Duke, he seizes the Duchess, and threatens to kill her—the Duke, who is much attached to his wife, seems inclined to make concessions—the Duchess sets Velasquez at defiance—Ramirez, whom Velasquez had stabbed, is brought on in a dying state—Velasquez is so confused at the sight of him that he loses his resolution for a moment, and is seized by Braganza's adherents—Velasquez is carried off to prison, but on his way thither he is torn in pieces by the multitude—Braganza is proclaimed King of Portugal—this is a moderate T. by Jephson—Davies justly observes that the situation into which the Duchess is thrown in the 5th act, tho' it produced applause, was a mere

stage trick—he might have added that it was not a new one—see *Distressed Innocence* T. R. 1691.

Murphy wrote the Prologue—in which he says very properly—

“ The Comic Sister in hysteric fit,  
 “ You’d swear, has lost all memory of wit ;  
 “ She that could jig and nick-name all heaven’s  
   “ creatures,  
 “ With sorrows, not her own, deforms her features;  
 “ With stale reflections keeps a constant pother,  
 “ Greece gave her one face, and she makes  
   “ another,  
 “ So very pious, and so full of woe,  
 “ You may well bid her ‘ To a Nun’ry go.’ ”

Of the author he says—

“ Vig’rous he comes and warm from Shakspeare’s  
 “ school.”

An useful piece of information, as it is what one would not have thought of, without being told.

March 7. Zara. Osman = Smith, 1st time (there.)

18. King’s bt. Not acted 16 years, Measure for Measure. Duke = Smith : Lucio = King : Angelo = Palmer : Claudio = Reddish : Escalus = J. Aikin : Clown = Parsons : Provost = Davies : Isabella = Mrs. Yates : Mariana = Miss Hopkins : Mrs. Overdone = Mrs. Bradshaw :—with, never acted, a C. in 3 acts, called *Bon Ton*. Sir John Trotley = King : Lord Minikin = Dodd : Col. Tivy = Brereton : Davy = Parsons : Jessamy = Lamash : Miss Tittup = Mrs. Abington : Lady Minikin = Miss Pope :—this is an excellent little C. by Garrick—it was particularly well



acted—it was not printed till the latter end of the year—Garrick in a short advertisement prefixed says, “this little Drama was brought out last season for the benefit of Mr. King, as a token of regard for one, who during a long engagement, was never known, unless confined by real illness, to disappoint the public, or distress the managers”—the Prologue by Colman was so good and so well delivered, that King always spoke it till he left the stage.

20. For bt. of Mrs. Yates. Medea. Jason = Gentleman : Creon = Smith : Æson = Palmer : Lycander = Catherley : 1st Colchian = J. Aikin : Medea = Mrs. Yates : Theano = Mrs. Hopkins :—with Peep behind the Curtain—Smith usually played Jason—but he seems on this night to have given up the part and to have played Creon to oblige Mrs. Yates—he had acted Creon at C. G.

21. Miss Younge’s bt. Never acted there, Timanthes. Timanthes = Smith : Demophoon = Palmer : Cherinthus = Brereton : Mathusius = Jefferson : Ismena = Miss Younge : Cephisa = Young Lady.

23. Smith’s bt. Macbeth = Smith : Macduff = Reddish : Banquo = Packer : Rosse = J. Aikin : Malcolm = Catherley : Witches = Parsons, Moody and Baddeley : Lady Macbeth = Mrs. Yates : Lady Macduff = Miss Sherry.

25. Reddish’s bt. Acted but once, Heroine of the Cave. Lorenzo = Brereton :—rest as before—with Guardian. Heartly = Reddish : Sir Charles Clackit = Parsons : Young Clackit = Dodd : Lucy = Miss Pope : Harriet = Young Lady, her 1st appearance this season.

27. Mrs. Abington's bt. Hypocrite. Lady Lambert = Mrs. Greville : (rest as usual) with, 2d time, Bon Ton with alterations—it was now reduced to 2 acts.

28. Vernon's bt. Suspicious Husband. Ranger = Vernon, 1st time : Frankly = Palmer, 1st time : Mrs. Strickland = Mrs. Greville.

April 3. School for Wives. Belville = Brereton, 1st time.

4. Dodd's bt. Twelfth Night, and Bon Ton, 3d time.

8. Miss Pope's bt. Funeral. Campley = Dodd : Lady Brumpton = Miss Pope : Lady Harriet = Mrs. Abington : Lady Charlot = Mrs. Greville.—with Bon Ton, 4th time.

17. Moody's bt. Committee. Teague = Moody : —with, not acted 12 years, Phœbe, or the Beggar's Wedding. Hunter = Vernon : Phœbe = Mrs. Smith.

19. Weston's bt. Christmas Tale, with an Interlude called Weston's return from the Universities of Parnassus—and, not acted 3 years, Lethe. Lord Chalkstone = King : Fine Gentleman = Dodd : Old Man = Parsons : Drunken Man (by desire) = Weston : Æsop = J. Aikin : Frenchman = Baddeley : Mercury = Davies : Fine Lady = Miss Pope.

20. Palmer's bt.—2d time for 16 years, Measure for Measure — with, never acted there, Henry and Emma. (from Prior) Henry = Brereton : Eugenius = Palmer : Venus = Mrs. Smith : Emma = Mrs. Baddeley.

21. Jefferson's bt. Not acted 4 years, Recruiting Officer. Plume = Smith : Brazen = King : Kite = Palmer : Balance = Jefferson : Bullock = Moody :

Worthy = Du-Bellamy from C. G. : Recruits = Parsons and Weston : Melinda = Mrs. Greville : Rose = Miss Jarratt : Lucy = Mrs. Davies : Sylvia = Miss Younge, being their 1st appearance in those characters.

24. For bt. of Mr. and Mrs. Hopkins. Earl of Warwick. King Edward = Palmer, 1st time.

29. Cymbeline. Posthumus = Brereton, 1st time.

May 1. Cautherley's bt. Mourning Bride. Osmyrn = Smith : King = J. Aikin : Garcia = Cautherley : Zara = Miss Younge : Almeria = Mrs. Yates : —with, never acted there, Comus in 2 acts. Comus = Cautherley : Lady = Mrs. Baddeley.

2. Mrs. Smith's bt. Cymbeline, and, never acted, a Musical Entertainment called the Wish.

3. Brereton's bt. Venice Preserved. Jaffier = Brereton, 1st time : Pierre = Smith : Belvidera = Miss Younge : —with a new Comic Opera called the Quaker—Bannister—Dibdin—Davies—Mrs. Scott, and Young Lady, her 1st appearance on any stage—this C. O. was written by Dibdin, who seems to have acted Solomon—Steady means to marry Gillian, but on finding that she is attached to Lubin, he resigns her to him—see Oct. 7 1777.

5. Stratagem. Archer = King : Scrub = Yates, 1st appearance this season : —with Bon Ton.

6. Fashionable Lover. Tyrrel = Brereton, 1st time.

8. Brothers. Sophia = Mrs. Baddeley.

10. Conscious Lovers. Young Bevil = Brereton, 1st time : Sealand = J. Aikin, 1st time : Indiana = Miss Younge.

12. For bt. of Waldron, and Mrs. Greville. All

for Love. Antony = Smith : Ventidius = Palmer : Dolabella = Brereton, their 1st appearance in those characters : Cleopatra = Miss Younge : Octavia = Mrs. Greville, 1st time :—with, never acted, the Contrast, or the Jew and Married Courtezan. Sharp = Dodd : Blunt = Moody : the other characters by Baddeley, Mrs. Davies, &c.—not printed. *r. b.*

19. Suspicious Husband. Ranger = King : Mrs. Strickland = Mrs. Baddeley : Jacintha = Mrs. Davies, 1st time :—with a burlesque Opera, not acted 25 years, called Tom Thumb. Tom = Master Blanchard : King = Davies : Grizzle = Bannister : Queen = Mrs. Wrihten : Huncamunca = Mrs. Smith : Glumdalca = Mr. Kean.

17. Rule a Wife. Leon = Smith.

19. West Indian. Charlotte Rusport = Mrs. Mattocks from C. G. :—with Tom Thumb, 4th time.

25. Theatrical Fund. Wonder. Don Felix = Garrick :—and Rival Candidates, 18th time—a new occasional Prologue by Palmer, and an occasional Epilogue by Garrick—pit and boxes laid together.

27. Matilda, 11th time, and Bon Ton 8th time—last play. (*Bills from B. M.*)

Garrick acted Lusignan 3 times—Kately 2—Abel Drugger 2—Benedick 2—Archer 1—Brute 1—Leon 3—Don John 2—Felix 4—Hamlet was acted 3 times, but Smith certainly acted the part the 1st time, and probably on the 2 other nights.

F. Aikin left D. L. before the beginning of this season—J. Aikin was very injudiciously called Mr. Aikin in the bills.

## C. G. 1774-1775.

Sept. 19. All's well\* that ends well. Countess = Mrs. Hull :—rest as Dec. 3 1772.

21. She Stoops to Conquer. Miss Neville = Mrs. Lessingham.

23. Maid of the Mill—26. George Barnwell.

28. Love in a Village. Sir W. Meadows = Quick, 1st time.

30. Miser. Lovegold = Shuter : Frederick = Wroughton : Clerimont = Whitfield : Ramilie = Lee Lewes, 1st time : List = Quick : Lappet = Mrs. Pitt : Mariana = Mrs. Bulkley : Harriet = Mrs. Whitfield.

Oct. 3. Elfrida. Athelwold = Lewis, 1st time.

4. Alexander the Great = Clinch : Clytus = Clarke : Statira = Mrs. Hartley : Roxana = Mrs. Melmoth, 1st time.

5. Beggar's Opera. Polly = Mrs. Mattocks : Lucy = Miss Catley, 1st time.

7. Conscious Lovers. Young Bevil = Lewis, 1st time : Tom = Woodward : Myrtle = Wroughton : Cimberton = Shuter : Sealand = Clarke : Phillis = Mrs. Mattocks, 1st time : Indiana = Young Lady, her 1st appearance on any stage.

11. Not acted 8 years, Rehearsal. Bayes = Lee : Johnson = Lewis : (probably Lee Lewes) Smith = Clarke : — other characters by Dunstall, Quick, Clinch, Miss Barsanti, &c.—Clinch, Dunstall, and Quick acted Volscius, Gentleman Usher, and Physician.

13. Romeo and Juliet. Romeo = Lewis, 1st time : Mercutio = Woodward : Capulet = Clarke, 1st time :

Friar = Hull : Tybalt = Lee Lewes : Peter = Quick :  
 Juliet = Miss Dayes, 2d time : Nurse = Mrs. Pitt :  
 Lady Capulet = Mrs. Hull.

14. West Indian. Belcour = Gentleman : Charlotte Rusport = Mrs. Mattocks, 1st time : Lady Rusport = Mrs. Pitt : Louisa Dudley = Miss Brown : Mrs. Fulmer = Mrs. Hull : — West Indian at both houses.

20. Philaster. Philaster = Melmoth, his 1st appearance on the English stage: (see Irish Stage, S. A. 1772-1773) King = L'Estrange : Pharamond = Clinch : Dion = Hull : Captain of the Mob = Dunstall : Bellario = Mrs. Melmoth : Arethusa = Mrs. Mattocks.

21. Jealous Wife. Oakly = Bensley, 1st time : Lord Trinket = Lewis, 1st time : Lady Freeloove = Mrs. Pitt : Mrs. Oakly = Lady, her 1st appearance on the English stage :—with Comus.

22. Richard 3d = Lee : Richmond = Clinch : Henry 6th = Hull : Duchess of York = Mrs. Hull : Lady Anne = Miss Macklin : Queen = Mrs. Melmoth, their 1st appearance in those characters.

24. Henry 2d = Bensley, 1st time : Queen = Mrs. Melmoth, 1st time : Rosamond by the Lady who acted Mrs. Oakly.

26. Philaster, with No one's enemy but his own, revived—Woodward—Shuter—Hull—Wroughton—Booth—Lee Lewes—Quick—Cushing—Mrs. Lessingham, and Miss Barsanti—acted about 6 times—Woodward and Shuter no doubt kept their original characters (see Jan. 9 1764) — Miss Barsanti and Mrs. Lessingham probably acted Lucinda and Hortensia—if the bills be correct, this was about the 1st

night on which Lewes was announced as Lee Lewes —some few nights before, his name stood to Harlequin as Lewes simply.

27. *Busy Body*. Marplot (with an address to the town) = Woodward : Sir Francis Gripe = Shuter : Sir George Airy = Lewis : Charles = Wroughton : Sir Jealous Traffic = Dunstall : Miranda = Miss Macklin : Patch = Mrs. Pitt : Isabinda = Mrs. Lessingham.

31. Never acted there, *Grecian Daughter*. Evander = Barry : Philotas = Bensley : Dionysius = Clinch : Melanthon = Hull : Phocion = Wroughton : Euphrosia = Mrs. Barry, her 1st appearance there.

Nov. 1. *Jovial Crew*. Oldrents = Quick, 1st time : Hearty = Reinhold : Vincent = Mattocks : Hilliard = Du-Bellamy : Clack = Shuter : Springlove = Wroughton : Randal = Dunstall : Rachel (with alterations) = Miss Catley : Meriel (with alterations) = Miss Brown : Amie = Miss Dayes.

3. *She wou'd and She wou'd not*, with *Golden Pippin*. Venus = Miss Brown.

8. Not acted 20 years, *Much ado about Nothing*. Benedick = Lee : Leonato = Hull : Pedro = Wroughton : Claudio = Lewis : Dogberry = Shuter : Town Clerk = Quick : Beatrice = Mrs. Barry, 1st time : Hero = Mrs. Lessingham. *r. b.*

12. *Provoked Husband*. Lord Townly = Barry : Sir Francis = Shuter : Manly = Clarke : Squire Richard = Quick : John Moody = Dunstall : Count Basset = Lee Lewes : Lady Townly = Mrs. Barry : Lady Wronghead = Mrs. Pitt : Lady Grace = Mrs. Lessingham : Miss Jenny = Mrs. Mattocks.

14. *Henry 8th*, and *Cross Purposes*.

19. (and 21) *Winter's Tale* in 3 acts. Leontes = Melmoth : Old Shepherd = Clarke : Hermione = Mrs. Melmoth : Perdita by the Lady, who acted *Indiana* :—see March 12 1774.

24. *King Lear* = Barry : Edgar = Lewis, 1st time : Bastard = Bensley : Gloster = Hull : Kent = Clarke : Gentleman Usher = Quick : Cordelia = Mrs. Barry.

25. *West Indian*. Belcour = Lewis : Charlotte Rusport = Miss Barsanti : Lady Rusport = Mrs. Green :—on the 30th Mrs. Bulkley acted *Louisa Dudley* 1st time.

Dec. 2. *Artaxerxes*, with, never acted, *Romance of an Hour*. Sir Hector Strangeways (an Admiral) = Shuter : Orson (his son) = Quick : Bussora (a Gentoo) = Lee Lewes : Col. Ormsby = Clarke : Brownlow = Bensley : Pillage = Dunstall : Zelida (an Indian lady) = Mrs. Bulkley : Lady Di. Strangeways = Mrs. Green :—Zelida's father had bequeathed her to Col. Ormsby for his wife—the Colonel had sent her to England under the care of Brownlow, who was his particular friend—Zelida, tho' born in India, has had an European education—she is in love with Brownlow—he is in love with her, but from motives of honour he conceals his passion for her—Col. Ormsby returns to England—Zelida, to avoid a marriage with him, determines to go back to India—for this purpose she leaves the house of Lady Di. Strangeways, with whom she had resided, and takes a lodging at the house of Pillage's sister—Pillage sends Sir Hector word, that a pretty girl is come to lodge at his sister's—Sir Hector takes the hint, and to his surprise finds Zelida—Zelida consents to marry Col.



Ormsby, in order to prevent a duel between him and Brownlow—Bussora, Zelida's faithful servant, declares that she is in love with Brownlow—Col. Ormsby resigns Zelida——this is a neat C. in 2 acts by Kelly—it is professedly founded on one of Marmontel's Tales—the comic characters are better than the serious ones.

3. *Zara*. Lusignan = Barry : Osman = Lee : Nerestan = Wroughton : Zara = Mrs. Barry.

6. *Bold Stroke for a Wife*. Col. Feignwell = Woodward : Obediah Prim = Shuter : Periwinkle = Quick : Tradelove = Dunstall : Anne Lovely = Miss Macklin.

9. *Lady Jane Gray*. Lord Guilford Dudley = Lewis, 1st time : Pembroke = Bensley : Gardiner = Clarke : Northumberland = Hull : Duchess of Suffolk = Mrs. Hull : Lady Jane Gray = Mrs. Hartley.

12. *Love makes a Man*. Carlos = Bensley : Louisa = Mrs. Mattocks : Angelina = Mrs. Bulkley : Elvira = Mrs. Hull.

15. *Othello* = Barry : Iago = Bensley : Cassio = Lewis : Roderigo = Woodward : Brabantio = Hull : Desdemona = Mrs. Barry : Æmilia = Mrs. Mattocks, 1st time.

17. *Jane Shore*. Hastings = Barry : Dumont = Bensley : Gloster = Clarke : Belmour = Hull : Jane Shore = Mrs. Hartley : Alicia = Mrs. Barry.

26. *Earl of Essex* = Clinch, 1st time : Southampton = Wroughton : Burleigh = Hull : Queen = Mrs. Melmoth, 1st time : Rutland = Mrs. Hartley, 1st time.

Jan. 3. *Hamlet, by a Gentleman, being his 1st appearance in Europe* : King = Clarke : Ghost =

Bensley : Horatio = Hull : Laertes = Wroughton,  
1st time : Osrick = Lee Lewes : Polonius = Shuter :  
1st Gravedigger = Dunstall : Ophelia = Mrs. Mat-  
tocks : Queen = Mrs. Hull, 1st time.

7-9-11-14 and 16. Distressed Mother. Orestes =  
Barry : Pyrrhus = Bensley : Pylades = Clinch : Her-  
mione = Mrs. Barry : Andromache = Mrs. Hartley :  
—this T. was revived at both theatres in opposition  
—the advantage was certainly at C. G.

17. Never acted, Rivals. Sir Anthony Absolute  
= Shuter : Capt. Absolute = Woodward : Faulkland  
= Lewis : Acres = Quick : Sir Lucius O'Trigger =  
= Lee : Fag = Lee Lewes : David = Dunstall : Lydia  
Languish = Miss Barsanti : Julia = Mrs. Bulkley :  
Mrs. Malaprop = Mrs. Green : Lucy = Mrs. Lessing-  
ham :—acted 14 or 15 times—Moore in his *Life of*  
*Sheridan* says—“ this C., as it is well known, failed  
“ in its first representation—chiefly from the bad  
“ acting of Lee in Sir Lucius—Clinch was substi-  
“ tuted in his place ; and the play, being lightened  
“ of this and some other incumbrances, rose at once  
“ into public favour ”—the *Rivals* is an excellent C.  
on the whole—but Faulkland is not a pleasing cha-  
racter—Acres and Mrs. Malaprop are caricatures—  
the scenes between Sir Anthony and Capt. Absolute  
are exquisite.

18. *Rivals*—after this night it was withdrawn for  
alteration—on the 10th night Sheridan wrote a new  
Prologue—this was spoken by Mrs. Bulkley, who,  
pointing to the figure of Comedy (which at that  
time stood on one side of the Stage, as Tragedy did  
on the other) said—

“ Look on this form—where Humour quaint  
     “ and sly  
 “ Dimples the cheek, and points the beaming eye;  
 “ Where gay Invention seems to boast its wiles,  
 “ In amorous hint and half-triumphant smiles ;  
     \*     \*     \*     \*     \*     \*     \*  
 “ Look on her well—does she seem form’d to  
     “ teach ?  
 “ Shou’d you *expect* to hear this Lady—preach ?\*  
 “ Is grey experience suited to her youth ?  
 “ Do solemn sentiments become that mouth ?  
 “ Yet thus adorned with every graceful art  
 “ To charm the fancy and yet reach the heart—  
 “ Must we displace her ? and instead advance  
 “ The Goddess of the woeful countenance—  
 “ The Sentimental Muse!—her emblems view  
 “ The Pilgrim’s progress, and a sprig of rue!—  
 “ There fix’d in usurpation should she stand,  
 “ She’ll snatch the dagger from her sister’s hand :  
 “ And having made her votaries *weep a flood*,  
 “ Good Heav’n! she’ll end her Comedies in  
     “ blood—  
 “ Bid Harry Woodward break poor Dunstall’s  
     “ crown !  
 “ Imprison Quick—and knock Ned Shuter down;  
 “ While sad Barsanti—weeping o’er the scene,  
 “ Shall stab herself—or poison Mrs. Green.”

Acres in the 3d act says “ ’tis certain I have most

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\* Dramatizing the penal laws and making the Stage a Court of ease to the Old Bailey is vastly moral, but vastly dull—We go to Church to be edified, to the Theatre to be amused.

“ Antigallican Toes”—the same thought occurs in the Wasps of Aristophanes, where the old man on being desired to put on a pair of Lacedemonian boots, endeavours to excuse himself by saying that one of his toes is *πανυ μισολακων*—a sworn enemy to the Lacedemonians.

What Acres says of swearing (in act 2d) “ that the best terms will grow obsolete” — and that “ Damns have had their day”—corresponds with an Old Epigram by Sir John Harrington—

“ In elder times an ancient custom was,  
 “ To swear in weighty matters by the mass ;  
 “ But when the mass went down, as old men  
   “ note,  
 “ They sware then by the cross of this same groat:  
 “ And when the cross was likewise held in scorn,  
 “ Then by their faith the common oath was  
   “ sworn.  
 “ Last having sworn away all faith and troth,  
 “ Only G—d damn them is their common oath.  
 “ Thus custom kept decorum by gradation,  
 “ That losing mass, cross, faith, they find damna-  
   “ tion.”

Matthew Paris says the Normans came with horrible oaths and such as the English had not been used to—several of our Monarchs of that formidable race had each of them a particular oath of which he became the protector and patron—some few of these have survived to this day, but, like other favourites without merit, find no respect now, when their masters are no more.—(*Ogden*)—of modern oaths Gadso

recommends itself by its indecency, and *Zounds* by its orthodoxy.

Jan. 21. Henry 2d, with, never acted, *Two Misers*. Gripe and Hunks (the *Two Misers*) = Quick and Reinhold: Lively (nephew to Hunks) = Mattocks: Janisaries = Dunstall, &c.: Jenny (maid to Harriet) = Mrs. Mattocks: Harriet (niece to Gripe) = Miss Catley: — the scene lies in the great Square at Smyrna—in the centre of the stage there is a large Pyramid, under which the Mufti and his riches are said to be buried—the *Two Misers* form a scheme for breaking open the Pyramid, and carrying off the treasure—Lively and Harriet are mutually in love—Gripe leaves his keys in the door — Jenny seizes them—she gives lively and Harriet a basket full of Gripe's bonds, jewels, &c.—the basket accidentally falls into a dry well—Lively goes down to fetch it—the *Two Misers* break open the Pyramid—Hunks descends into the vault under the Pyramid—he finds nothing but the Mufti's cloak and turban, which he throws on the stage—Gripe thinks that Hunks is cheating him—he lets down the iron grate through which Hunks had entered—on the approach of the Janisaries, Gripe applies a ladder to the wall of his house, and conceals himself in a window—the Janisaries draw up the bucket of the well—Lively appears in it dressed in the Mufti's cloak and turban—the Janisaries in their fright throw down the ladder, and run off—Lively, Harriet and Jenny, having recovered the basket, prepare to set off for Europe—Hunks and Gripe implore their assistance; which they obtain on certain conditions——this is a pretty

good musical Farce by O'Hara—it is professedly borrowed from the French—and is better calculated for representation than perusal.

24. As you like it. Jaques = Barry : Orlando = Lewis : Adam = Lee, being their 2d appearance in those characters : Touchstone = Shuter : Amiens = Mattocks : Oliver = Wroughton : Duke Sen. = Hull : Duke Frederick = Fearon : Rosalind = Mrs. Barry : Celia (with the Cuckoo Song) = Mrs. Mattocks : Audrey = Mrs. Pitt.

28. Rivals, altered. Sir Lucius O'Trigger = Clinch.

Feb. 11. Fair Penitent—no characters—the cast was probably the same as on Nov. 10 1775, with the exception of Bensley in Horatio.

15. Revenge—see April 21 1774.

20. Hamlet = Melmoth, 1st time : Queen = Mrs. Melmoth, 1st time.

21 and 23. Phædra and Hippolitus—no characters—the cast was probably, Theseus = Barry : Hippolitus = Lewis : Lycon = Lee : Phædra = Mrs. Barry : Ismena = Mrs. Bulkley. (*Bell.*)

March 2. Never acted, Cleonice, Princess of Bithynia. Pharnaces = Lewis : Lycomedes (King of Bithynia) = Bensley : Artabasus (King of Pontus) = Barry : Orontes (Prince of the blood of Bithynia) = Lee : Teramenes (General of Bithynia) = Hull : Agenor (friend to Pharnaces) = Whitfield : Cleonice = Mrs. Hartley : Arsinoe (daughter to Teremenes) = Miss Dayes :—the scene lies in a city on the frontiers of Bithynia, and in the adjacent country—Pharnaces, the Prince of Pontus, had joined the Bithynians under the assumed name of Arsetes—he had fallen

in love with Cleonice, and Cleonice with him—at the opening of the play, the truce between the two Kings is on the point of expiring—Arsetes wishes to leave the Bithynians without discovering who he really is—Lycomedes is informed that Pharnaces is expected in his father's camp before night—Orontes offers to challenge Pharnaces to single combat—Lycomedes proposes that Orontes and Arsetes should draw lots to decide who should be the Bithynian champion—the lot falls on Arsetes—he gives Araxes the dress which he wears as Arsetes—Araxes is killed by some assassins—when he is found lying on the ground, he is only able to pronounce the name of Pharnaces—Cleonice concludes that Arsetes had been killed by Pharnaces—in the 5th act, the troops of Artabasus force their way into the city—Lycomedes and Cleonice are brought in in chains—Artabasus takes off their chains—he declares that Arsetes and Pharnaces are the same person—Pharnaces fights with Orontes and kills him—the play ends with the union of Pharnaces and Cleonice—this is a poor T. by Hoole—the plot is borrowed from Mrs. Behn's *Young King*, (see D. G. 1679) or from the romance of *Cleopatra*, on which Mrs. Behn founded her play.

4. Cleonice, 2d time. Barry was laid up with the gout—Hull (whose superintendence of the Rehearsals had made him acquainted with the business of the play) undertook to perform Barry's part as well as he could, and Booth took Hull's—a handbill was published to this effect, and the indulgence of the audience requested.

18. Mrs. Barry's bt. Never acted, Edward and

**Eleanora.** Edward (Prince of England) = Lewis : Selim (Sultan of Jaffa) = Bensley : Theald (Arch-deacon of Liege) = Clarke : Gloster = Hull : Eleanora = Mrs. Barry : Daraxa (an Arabian Princess, contracted to Selim) = Mrs. Mattocks :—Barry was to have played Selim, but he continued ill—the scene lies in Edward's camp before Jaffa, a city on the coast of Palestine—Edward is stabbed by an assassin with a poisoned dagger—the circumstances of the case are such, that Selim is suspected of having employed the assassin—Daraxa, who is a prisoner in the English camp, suggests to Eleanora, that the only mode of cure is by sucking the wound, but that the person, who performed the cure, would die—Eleanora sucks the wound, while her husband is asleep—Edward on his recovery finds Eleanora in a dying state—Selim is indignant at the imputation which had been thrown on his character—he disguises himself as a Dervise, and saves Eleanora from death—at the conclusion of the play, Theald is become Pope—and Edward, King of England—this is on the whole a good T.—in 1739 (see C. G. March 29) it was prohibited by the Licenser—it was now brought out with slight, but judicious alterations, by Hull—the scenes between Edward and Eleanora are affecting ; and when Selim vindicates himself in the 5th act the dialogue is more animated than is usual with Thomson—Thomson has very properly borrowed what he could from the *Alcestis* of Euripides, a play on a similar subject—the conjugal heroism of Eleanora is not true in point of fact, (see Ropin) but as the story was popular, it was well adapted to



the stage—Hull seems to have taken the story for Gospel—an excellent Epilogue was written by Sheridan and spoken by Mrs. Mattocks.

20. Woodward's bt. Suspicious Husband. Ranger = Woodward: Strickland = Clarke, 1st time: Frankly = Lewis: Bellamy = Wroughton: Jack Meggot = Lee Lewes: Tester = Quick: Clarinda = Mrs. Barry, 1st time: Mrs. Strickland = Mrs. Mattocks: Jacintha = Mrs. Lessingham: Lucetta = Mrs. Green.

23. Cleonice, 9th time—for the author—Hull's name was still in the bill—Barry did not act after the 1st night.

27. Barry's bt. Edward and Eleanora, 2d time. Selim = Barry, 1st time.

28. Shuter's bt. As you like it, and Two Misers, 14th time. Harriet = Miss Brown:—end of act 3d—Cries of London by Shuter—end of the play Shuter will speak an Epilogue riding on an Ass—end of the Farce, Shuter will (by particular desire) speak his observations in his Post haste Journey to Paris.

April 1. Clarke's bt. Henry 2d, and Romance of an Hour, 9th time.

3. Bensley's bt. Distressed Mother, 8th time.

4. Lee's bt. She Stoops to Conquer, with (never acted there) an exact representation of the Jubilee at Stratford upon Avon—in the comic scenes will be introduced various songs as they were sung there—in act 2d a Statue of Shakspeare will be erected, and the Ode recited with proper airs and choruses—Drunken man and Steward of the Jubilee by Lee.

8. Lewis' bt. Not acted 14 years, Douglas. Douglas = Lewis: Old Norval = Clarke: Glenalvon

=Bensley: Lord Randolph = Wroughton: Lady Randolph = Mrs. Barry:—with Apprentice, by Woodward.

19. Busy Body. Miranda = Mrs. Lessingham, 1st time.

22. Mrs. Bulkley's bt. Theodosius. Varanes = Barry: Theodosius = Lewis: Marcian = Clarke: Leontine = Hull: Athanais = Mrs. Barry: Pulcheria = Mrs. Bulkley:—with, not acted 12 years, Lyar. Young Wilding = Lee Lewes: Papillion = Quick: Miss Grantham = Mrs. Bulkley.

25. Reinhold's bt. Artaxerxes. Arbaces (for that night only) = Leoni, his 1st appearance.

26. Hull's bt. Edward and Eleanora, 4th time. Selim = Barry, 3d time:—he played Selim for the 4th time on May 1st.

28. Dunstall's bt. Love in a Village, with, not acted 20 years, What d'ye call it? Thomas Filbert = Shuter: Timothy Peascod = Woodward: Sir Roger = Dunstall: Kitty Carrot = Mrs. Mattocks.

May 2. Clinch's bt. Alexander the Great. Alexander = Clinch: Clytus = Clarke: Lysimachus = Hull: Hephestion = Wroughton: Statira = Mrs. Hartley: Roxana = Mrs. Melmoth:—with (for that night only) a new Farce, called St. Patrick's Day, or the Scheming Lieutenant. Lieutenant O'Connor = Clinch: Dr. Rosy = Quick: Justice Credulous = Lee Lewes: Serjeant Trounce = Dunstall: Bridget (the Justice's wife) = Mrs. Pitt: Laretta (his daughter) = Miss Brown:—O'Connor and Laretta are mutually in love—the Justice is very averse from their union—the Lieutenant is recommended by Dr. Rosy to Credulous as a servant—he calls himself

Humphrey Hum—the Justice discovers him—O'Connor writes a letter to Credulous in which he says that he had put poison into his chocolate—the Justice believes himself poisoned—Dr. Rosy tells him that he is dying—the Lieutenant assumes the disguise of a German Quack—he promises to cure the Justice on condition of marrying Lauretta—the Justice consents—this Farce was successful—it is a trifle, much better calculated for representation than perusal—it was written by R. B. Sheridan—see Moore's Life of Sheridan Vol. 1 p. 148-9.

3. Rivals, 14th time. Lydia Languish = Mrs. Mattocks, 1st time.

4. Stratagem. Archer = Lewis, 1st time : Scrub = Quick.

5. Miss Barsanti's bt. Suspicious Husband. Strickland = Hull, 1st time :—Miss Barsanti apologizes at the bottom of the bill for not acting, as she was ill and had met with a family misfortune.

6. For bt. of Lee Lewes. Provoked Husband. Lord Townly = Barry : Lady Townly = Mrs. Bulkley.

8. Rivals, 14th time. Lydia Languish = Mrs. Mattocks :—seemingly put off on the 3d.

9. Quick's bt. Love for Love. Foresight = Quick, 1st time : Trapland = Massey, 1st appearance there for 8 years :—rest as before—end of the play Hippisley's Drunken Man by Massey—with, 3d time, St. Patrick's Day.

11. Conscious Lovers. Indiana = Mrs. Bulkley.

13. Miss Wilde's bt. As you like it, with Country Madcap, by Miss Wilde.

15. For bt. of Wilde, Prompter, and Miss Brown. Theodosius. Athanais = Mrs. Mattocks, 1st time.

17. For bt. of Whitfield, and Mrs. Pitt. Henry 4th. Hotspur = Whitfield, 1st time : King = Clarke : —rest as before—with Englishman in Paris.

18. Miss Macklin's bt. Macklin acted Shylock, and Sir Archy.

20. Cymbeline. Jachimo = Bensley, 1st time.

25. Richard 3d = Macklin, 1st time : Queen = Mrs. Mattocks.

29. Macklin acted Shylock, and Sir Archy.

June 1. Macklin's bt. Richard 3d = Macklin, 2d time :—with St. Patrick's Day, 6th time—last bill. (*Bills from B. M.*)

## HAY. 1775.

Foote produced no new piece of his own writing. May 15. Devil upon Two Sticks, and Author.

19. Cozeners. Betsy Blossom = Mrs. Wilson, her 1st appearance there :—with Virgin Unmasked. Blister = Wilson : Miss Lucy = Mrs. Wilson :—Mrs. Wilson was originally Miss Adcock, and at one time Mrs. Weston—in 1773 she engaged under Wilkinson, and acted Lucy Lockit, Miss Notable, &c. with great and deserved applause.

22. Nabob. Foote — Weston — Wilson — Mrs Gardner.

26. Minor. Smirk and Mrs. Cole = Foote : Shift

(with Imitations) = Bannister : Minor = J. Aikin : Lucy = Mrs. Wilson :—with Mayor of Garratt. Major Sturgeon = Foote : Jerry Sneak = Weston : Mrs. Sneak = Mrs. Gardener.

June 21. Maid of Bath. Sir Christopher Cripple = Wilson : Miss Linnet = Mrs. Wilson.

July 7. Eldred, or the British Freeholder, 1st time. Eldred = Jackson : Elidure (his son) = Dimond, his 1st appearance there : Brennus (a military officer of rank) = Whitfield : Locrine (a British chief) = Fearon : Edwena (his daughter) = Mrs. Jackson, from Dublin :—the scene lies in Cambria—at the time when Hengist and Vortimer were at war—Edwena had been saved from drowning by Elidure—her gratitude ripened into love—and, notwithstanding the disparity of their births, she had privately married him—here the play begins—Locrine wants his daughter to marry Brennus—Eldred had inherited a little freehold near to Locrine's house—Locrine had repeatedly pressed him to sell it, and Eldred had repeatedly refused to do so—Brennus offers to put Locrine into possession of the freehold in spite of Eldred—he causes Eldred to be seized by his soldiers, and accuses him of treason—Edwena interposes with her father in favour of Eldred—she acknowledges that Elidure is her husband—Locrine renounces all intercourse with her—Eldred is thrown into prison by the order of Brennus—Brennus tells Edwena that Elidure is killed—he offers to release Eldred, if Edwena will marry him—he threatens to put Eldred to death, if she should refuse—just as Brennus is going to put his threat into execution, Elidure and his friends burst open the gates—Elidure

and Brennus fight—Brennus falls—Elidure between the 3d and 5th acts had killed a Saxon champion, and thereby paved the way for a victory which Vortimer had gained over the Saxons—Vortimer had appointed Elidure to command the troops under Brennus — Brennus' secret league with Hengist having been discovered——this T. was written by Jackson the actor—Eldred is rather an interesting character — some passages are good—but on the whole this is a poor play—the language is frequently far-fetched and unnatural—for instance —

————— “ Then let not my weak lamp  
 “ Pollute that brightness with its dying smother,  
 “ But twinkling sink unnotic'd in its socket.”

Eldred means that Edwena should not endanger her own life to save his——that part of the plot which concerns Eldred and his freehold seems to have been borrowed from the story of Naboth and his vineyard.

10. Eldred, 2d time, with Devil to Pay. Sir John Loverule = Brett : Jobson = Wilson : Nell = Mrs. Wilson.

13. For the author. Eldred, with Catharine and Petruchio.

19. By Command. Bankrupt. Margin (probably) = Wilson : Lydia = Mrs. Wilson.

August 7. Rehearsal. Bayes = Foote : other characters by Weston, Wilson, &c.—with Cross Purposes. Grub = Wilson : Mrs. Grub = Mrs. Gardiner.

9. Commissary = Foote : Mrs. Loveit = Mr. Wilson.

26. Metamorphoses. Fabio and Perez (servants

to Lysander) = Bannister and Weston : Don Pedro = Wilson : Lysander (in love with Marcella) = Brett : Marcella (in love with Lysander) = Mrs. Jewell : Juletta (her woman) = Mrs. Weston : (perhaps Wilson)—the scene lies at Seville—Don Pedro wants to marry Marcella who is his ward—she pretends to consent—Fabio assumes various disguises—Perez from simplicity betrays his master's secrets to Don Pedro—in the last scene Juletta enters disguised and veiled—she implores Don Pedro to protect her from her husband who had threatened to kill her—Lysander enters as the husband—he affects to lay aside his anger at Don Pedro's request—Marcella comes on with Juletta's veil—Don Pedro gives her to Lysander—they make their escape—Don Pedro is ready to hang himself—this is a moderate Opera in 2 acts—Dibdin in his advertisement acknowledges that he borrowed the character of Perez from George Dandin, and the catastrophe from the Sicilian of Moliere—Oulton says, that this Opera came out Aug. 26 1776—but this must be a mistake as Weston died in the Jan. of that year.

Sept. 8. Dutchman, 4th time. Dutchman = Bannister : Sir William (in love with Sophy) = Brett : Thomas (his servant) = Wilson : Miss Sophy (ward to the Dutchman, and in love with Sir William) = Miss Weller : Lettice (her woman) = Mrs. Wilson : Dutchman's Wife = Mrs. Love : — the Dutchman makes love to Sophy—she makes her escape in the dress of the Wife—the Wife forces the Dutchman to give his consent to the union of Sir William and Sophy—this musical Entertainment was written by Brydges—it is a poor piece.

## BATH, 1774-1775.

Sept. 28. School for Wives. Belville = Henderson : Torrington = Blisset : Capt. Savage = Didier.

29. Chances. Don John = Henderson : 1st Constantia = Miss Mansell.

Oct. 15. Chances, and Hob in the Well. Hob = Edwin.

20. Richard the 3d. Richard = Henderson : Tressel Dimond : Queen = Miss Mansell :—with Register Office. Frenchman = Didier : Mrs. Doggerel = Mrs. Didier.

25. Merry Wives. Falstaff = Brookes : Ford = Henderson : Sir Hugh Evans = Edwin : Dr. Caius = Didier : Shallow = Blisset : Mrs. Ford = Mrs. Didier : Anne Page = Miss Summers :—with Waterman. Robin = Edwin.

29. Provoked Wife. Sir John Brute = Henderson : Heartfree = Didier : Lady Fanciful = Mrs. Didier : Lady Brute = Miss Mansell :—with Trip to Scotland. Griskin = Edwin : Jemmy Twinkle = Didier : Miss Griskin = Mrs. Didier.

Nov. 22. Cymon. Dorus = Edwin : Fatima = Mrs. Didier.

24. Henderson acted Posthumus.

26. Rehearsal. Bayes = Henderson : Gentleman Usher = Edwin :—with Portrait. Pantaloon = Edwin :—Henderson spoke Garrick's Prologue on his return to England.

Dec. 1-6 and 10. Henderson acted Hamlet, Posthumus, and Don John.

20. Henderson acted Hamlet—and Comus on 27.



21. Merchant of Venice. Shylock = Henderson : Bassanio = Dimond : Launcelot = Edwin : Portia = Miss Mansell.

29. Lionel and Clarissa. Col. Oldboy = Edwin : —with Commissary. Zachary Fungus = Didier : Mrs. Loveit = Mr. Edwin.

Jan. 3. Spanish Fryar. Dominic = Brookes : Gomez = Edwin : Torrismond = Dimond : Lorenzo = Henderson : Queen = Miss Mansell : Elvira = Mrs. Didier : —repeated on the 17th.

5. Richard the 3d = Henderson : —with Romance of an Hour. Sir Hector Strangeways = Edwin : Brownlow = Dimond : Bussora = Didier : Lady Di. Strangeways = Mrs. Didier.

10. Henderson acted Shylock : — with Country Wife. Pinchwife = Blisset.

12. Not acted 14 years, Careless Husband. Sir Charles Easy (probably) = Henderson.

24. For bt. of Keasberry. Fair Penitent. Lothario = Dimond : Horatio = Keasberry : Sciolto = Henderson : Calista = Miss Mansell.

Feb. 9. Henry 2nd. King Henry = Henderson : Prince Henry = Didier : Clifford = Dimond : Rosamond = Miss Mansell : —with Deserter. Skirmish = Edwin.

14. Choleric Man. Nightshade = Blisset : Charles Manlove = Dimond : Jack Nightshade = Edwin : Lætitia = Mrs. Didier.

23. Matilda. Morcar = Henderson : Edwin = Dimond : Matilda = Miss Mansell : — repeated March 14.

May 9. Dimond's bt. Venice Preserved. Jaffier = Dimond : Pierre = Henderson : Renault = Blisset :

Belvidera = Miss Mansell :—with Rival Candidates.  
 General Worry = Blisset : Spy = Edwin.

The bills are very defective.

Miss Linley in a letter to Mrs. Sheridan—dated March 9 1775—gives us the cast of the Rivals at Bath—Sir Anthony Absolute = Edwin : Capt. Absolute = Didier : Faulkland = Dimond : (a new actor of great merit, and a sweet figure) Acres = Keasberry : Sir Lucius O'Trigger = Jackson : Fag = Brunsdon : Mrs. Malaprop = Mrs. Wheeler : Lydia Languish = Miss Wheeler : (literally a very pretty romantic girl of seventeen) Julia = Mrs. Didier : Lucy = Mrs. Brett :—the play was acted very well—except the part of Julia, which did not suit Mrs. Didier—the critics all agreed that they never saw better acting than Keasberry's.

Miss Linley says on the 22d of Aug.—“ tell Sheridan his play has been acted at Southampton—above “ 100 people were turned away the first night—they “ say there never was any thing so universally liked “—they have very good success at Bristol, and have “ played the Rivals several times—Miss Barsanti, “ Lydia ; and Mrs. Canning, Julia.”

Mrs. Canning had at one time such a friendship for Reddish that she assumed his name—she certainly acted at Bristol, and probably at other theatres, as Mrs. Reddish—but she must be distinguished from Mrs. Reddish, who played at D. L. in 1770-1771, and who was Reddish's wife—Mrs. Canning before she left the stage, had gone down in her profession ; when she was in the Birmingham Company, Mrs. Fulmer was said to be her best part—she enjoyed

her pension till March 1827—at the time of her death she was Mrs. Hunn.

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LIVERPOOL BILLS 1775.

June 12. Venice Preserved. Pierre = Clinch : Belvidera = Miss Mansell :—with Lying Valet = Lee Lewes : Kitty Pry = Mrs. Pitt.

17. Othello = Wroughton : Iago = Moody : Desdemona = Miss Mansell : Æmilia = Mrs. Pitt.

21. Jealous Wife. Major Oakly = Shuter : Lord Trinket = Lee Lewes : Lady Freelove = Mrs. Pitt : = with Miss in her Teens. Flash = Lee Lewes.

24. Edward and Eleanora = Wroughton, and Mrs. Mattocks : Selim = Clinch.

26. Macklin acted Shylock, and Mrs. Pitt, Mrs. Grub.

30. Richard 3d. (for that night only) = Macklin : Duchess of York = Mrs. Barrington.

July 7. Macklin acted Macbeth for his bt.

14. Choleric Man. Nightshade = Moody : Jack = Lee Lewes : Lætitia = Miss Mansell.

21. Moody acted Sir Francis Wronghead.

22. Jane Shore. Gloster = Moody : Alicia = Miss Mansell.

26. Braganza = Clinch : Velasquez = Wroughton : Duchess = Miss Mansell.

Aug. 4. Mrs. Barrington's bt. Grecian Daughter.  
Phocion = Lee Lewes : — with Hob in the Well.  
Hob = Moody : Hob's Mother = Mrs. Barrington.

16. Shuter's bt. Henry 4th. Falstaff = Shuter :  
King = Moody : Prince = Lee Lewes : — with Citizen.  
Old Philpot = Shuter : Young Philpot = Lee Lewes.

18. Hypocrite. Col. Lambert = Lee Lewes :  
Charlotte = Mrs. Mattocks.

23. Twin Rivals. Elder Wou'dbe = Clinch :  
Younger Wou'dbe = Lee Lewes : Trueman = Wroughton :  
Aurelia = Mrs. Mattocks.

25. Clinch's bt. Rivals. Sir Anthony Absolute =  
Lee Lewes : Capt. Absolute = Clinch : Sir Lucius =  
Moody : Julia = Mrs. Mattocks : Lydia = Miss  
Brown : Mrs. Malaprop = Mrs. Pitt : — with St.  
Patrick's Day.

Sept. 6. Miss Mansell's bt. Matilda. Edwin =  
Wroughton : Matilda = Miss Mansell : — with High  
Life. Kitty = Mrs. Pitt.

8. Wroughton's bt. Winter's Tale. Leontes =  
Wroughton : Clown = Lee Lewes : Hermione = Mrs.  
Mattocks : — and Tom Thumb. King Arthur =  
Moody.

11. Distressed Mother. Hermione = Mrs.  
Mattocks.

13. Refusal. Sir Gilbert Wrangle = Lee Lewes :  
Charlotte = Mrs. Mattocks : — with Harlequin Statue,  
or the Devil in the Wine Cellar. Harlequin = Lee  
Lewes : — Mattocks in the next bill inserted an  
apology—he was sorry for the disturbance—feared  
some of the audience expected a Pantomime, but the  
bills expressed a Farce—it was acted as at C. G., &c.

—the piece seems to have been Hill's Farce with alterations.

15. Last night. For bt. of Mrs. Mattocks. All's well that ends well. Parolles = Lee Lewes : Bertram = Wroughton : Countess = Miss Mansell : Helena = Mrs. Mattocks :—with Ladies' Frolick. (*From Mr. Field.*)

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D. L. 1775-1776.

The theatre is said to have undergone considerable alterations—it was opened with a contemptible Prelude attributed to Garrick, and called the Theatrical Candidates. Mercury = Vernon : Harlequin = Dodd : Tragedy = Mrs. Smith : Comedy = Mrs. Wrihten :—when Tragedy enters, she says her name is Melpomene and immediately sings a song—Harlequin solicits the Pit for their votes and interest.

*Tragedy.* What fall'n so low to cope with thee ?

*Harlequin.* Oui—Oui !

*Comedy.* Alas ! poor *We*.

Sept. 23. Theatrical Candidates — Brothers. Belfield Jun. = Palmer :—and Miller of Mansfield by Moody.

28. Venice Preserved. Jaffier = Reddish : Pierre

= Bensley, his 1st appearance there for 8 years :— with Lyar. Young Wilding = Palmer : Papillion = Parsons.

Oct. 5. Every Man in his Humour. Kitley = Garrick : Master Stephen = Weston :—the play seems to have been changed—see Dec. 18.

10. Grécian Daughter. Evander = Bensley : Philotas = Reddish.

11. Smith acted Leon.

12. Jane Shore. Hastings = Smith : Shore = Reddish : Jane Shore = Mrs. Yates : Alicia = Miss Younge.

13. As you like it. Rosalind = Mrs. King, her 1st appearance there : she came from York, and was so well received, that Garrick to mortify Miss Younge, exerted his interest at Court to have As you like it ordered, and Mrs. King was put in the bills as Rosalind by Command—she acted Lady Macbeth Jan. 19, and Lady Fanciful Jan. 31, on the sudden illness of Mrs. Yates and Mrs. Abington, but still she only played principal parts when necessity required—she continued at D. L. but one season, and her ill success there hurt her on her return to York—(*Wilkinson*)—see Irish Stage Crow Street 1772-1773.

14. Distressed Mother.

17. Othello. Othello = Grist, his 1st appearance on any stage : Iago = Bensley : Cassio = Palmer : Desdemona = Miss Younge.

18. By Command. As you like it. Rosalind = Mrs. King, 2d time.

20. Stratagem. Archer = King : Scrub = Weston.

21. Conscious Lovers. Young Bevil = Smith :

Cimberton = Parsons : Phillis = Mrs. Abington, 1st time : (rest as before)—with Bon Ton. Lady Mini-kin = Mrs. King :—Miss Pope was not engaged.

23. Smith acted Hamlet.

24. Not acted 6 years, School for Lovers. Sir John Dorilant = Reddish : Modely = Dodd : Bellmour = Palmer, being their 1st appearance in those characters : \* Cælia = Young Lady, her 1st appearance : Araminta = Mrs. King : Lady Beverley = Mrs. Hopkins.

25. Zara. Osman = Reddish : Lusignan = Garrick : Zara = Miss Younge :—with Rival Candidates.

26. Provoked Husband. Sir Francis Wronghead = Yates.

27. Way of the World. Mrs. Marwood = Miss Sherry : Mrs. Fainall = Mrs. Greville :—rest as before.

28. Fair Penitent, with, never acted, May Day, or the Little Gipsy. Farmer Furrow = Parsons : William (his son) = Vernon : Clod (his servant) = Banister : Dozey (the parish clerk) = Weston : Little Gipsy = Miss Abrams, her 1st appearance on any stage : Dolly (Furrow's daughter) = Mrs. Wrighten :—a gentleman had left a legacy to the couple who shall be married upon certain conditions on the 1st of May—Furrow wants to marry the Little Gipsy, and to claim the legacy—she declares that she will not marry him, till he has made his son happy—he gives William his consent to choose a wife, and promises

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\* Dodd's name was in the bill for Modely May 7 1768.

to be satisfied with his choice—William chooses the Little Gipsy, with whom he was in love, as she was with him—this musical trifle is attributed to Garrick—Weston made his last appearance in *Dozey*—the Little Gipsy was acted for the 6th time on Nov. the 9th, when Weston's name was not in the bill.

31. *Provoked Wife*. Sir John Brute = Garrick : Constant = Brereton, 1st time : Heartfree = Bensley, 1st time : Razor = Baddeley : Col. Bully = Vernon : Lady Fanciful = Mrs. Abington : Lady Brute = Miss Younge : Belinda = Mrs. Greville : Mademoiselle = Mrs. Bradshaw.

Nov. 1. *Cymbeline*—3. *Braganza*.

4. *Tamerlane*. Arpasia = Mrs. King, 1st time.

6. (8-10-16-22) *Much ado about Nothing*. Benedick = Garrick : Claudio = Brereton, 1st time : Beatrice = Mrs. Abington, 1st time.

7. *Richard 3d* = Smith : Lady Anne = Miss Sherry, 1st time.

9. Never acted, *Old City Manners*. *Touchstone* = Baddeley : *Quicksilver* = Dodd : *Sir Petronel Flash* = Palmer : *Golding* = Brereton : *Security* = Parsons : *Bramble* = Hurst : *Capt. Seagull* = Bannister : *Mrs. Touchstone* = Mrs. Johnston : *Gertrude* = Mrs. Wrihten : *Mildred* = Miss P. Hopkins : *Winifred* = Mrs. Whitfield :—this is an alteration of *Eastward Hoe*, and every thing considered, it does Mrs. Lennox credit; she might however have retained a little more of the original play—the principal change which she has made in the plot is, that the marriage of Sir Petronel and Girtred is set aside, he having a former wife living—he does not appear in the 5th act—*Security* is not made a cuckold—for the plot



see Cuckold's Haven T. R. 1685—for a cast of Eastward Hoe see D. L. Oct. 29 1751.

18. Measure for Measure.

20. Clandestine Marriage. Lord Ogleby = King : Sterling = Parsons : Lovewell = Brereton : Sir John Melvil = Bensley : Canton = Baddeley : Brush = Palmer : Mrs. Heidelberg = Mrs. Hopkins : Miss Sterling = Mrs. Greville : Fanny = Miss P. Hopkins.

21. Mourning Bride. Osmyn = Grist : Zara = Miss Younge : Almeria = Mrs. Yates.

23. Not acted 10 years, She wou'd and She wou'd not. Trappanti = King : Don Manuel = Yates : Don Philip = Bensley : Octavio = Brereton : Soto = Baddeley : Diego = Parsons : Hypolita = Mrs. King : Flora = Mrs. Greville : Viletta = Mrs. Davies : Rosara = Miss Hopkins.

24. Love in a Village. Justice Woodcock = Parsons : Hawthorn = Bannister : Hodge = King : Margery = Mrs. Wrihten.

25. Alchemist. Abel Drugger = Garrick : Ananias = Parsons : Tribulation = Waldron.

28. Maid of the Oaks. Hurry = Parsons : Maria = Miss P. Hopkins.

Dec. 1. Stratagem. Archer = Garrick : Scrub = Yates : Mrs. Sullen = Mrs. Abington : Cherry = Miss Jarratt.

5. Rule a Wife. Leon = Garrick : Copper Captain = King : Cacafofo = Moody : Estifania = Mrs. Abington : Margarita = Miss Sherry : Old Woman = Mr. Baddeley.

7. Macbeth. Macbeth = Smith : Macduff = Reddish : Lady Macbeth = Mrs. Yates.

8. Garrick acted Hamlet.

11. Not acted 3 years. Plain Dealer. Manly = Bensley, 1st time : Jerry Blackacre = Yates : Novel = King : Lord Plausible = Parsons : Major Oldfox = Moody, 1st time : Vernish = Packer : Quillet = Baddeley : Freeman = Palmer : Widow Blackacre = Mrs. Hopkins : Fidelia = Miss Younge : Olivia = Mrs. Greville, 1st time.

12. Richard the 3d = Smith :—with, never acted, Sultan, or a Peep into the Seraglio. Solyman the Great (Emperor of the Turks) = Palmer : Osmyn (chief of the eunuchs) = Bannister : Roxalana (an English slave) = Mrs. Abington : Elmira (the Sultana) = Mrs. King : Ismena (a Persian slave) = Mrs. Wrighten :—the Sultan had been much enamoured of Elmira, but his love had cooled—Osmyn complains to the Sultan that Roxalana is ungovernable—the Sultan represents to her the impropriety of her conduct—she treats his remonstrance with levity—he falls in love with her—she at last gains such an influence over him, that he makes her his wife—this F. is attributed to Bickerstaffe—it is a mere trifle, but as such not bad—Mrs. Abington acted admirably—there is a pretty good Epilogue, written and spoken by her at Crow Street Dublin in 1778, after playing Roxalana.

14. Garrick acted Lusignan.

18. Every Man in his Humour. Kately = Garrick, 1st time this season : Master Stephen = Dodd : Justice Clement = Parsons : Dame Kately = Mrs. Greville.

19. Gamester. Stukely = Palmer : Lewson = Brereton, 1st time.

20. Garrick acted Leon.

23. Stratagem. Archer = Garrick : Scrub = Dodd, 1st time.

26. George Barnwell = Brereton, 1st time : Milwood = Mrs. King, 1st time :—with, not acted 6 years, Jubilee.

29. Merchant of Venice. Shylock = King : Anthonio = Reddish : Bassanio = Bensley : Gratiano = Dodd : Lorenzo = Vernon : Launcelot = Parsons, 1st time : Portia = Young Lady, her 1st appearance there : Nerissa = Mrs. Davies : Jessica = Miss Jarratt :—the Young Lady was Mrs. Siddons—she was recommended to Garrick by Bate—he had seen her at Cheltenham in various characters, but was most struck with her Rosalind. (*Boaden.*)

Jan. 2. Merchant of Venice. Portia = Mrs. Siddons, her 2d appearance.

3. Hypocrite. Mawworm = Parsons, 1st time : Seyward = Brereton, 1st time.

8. Old City Manners, 7th time.

18. Not acted 20 years, Epicœne, or the Silent Woman. Morose = Bensley : Truewit = Palmer : Sir Amorous La Foole = King : Capt. Otter = Yates : Sir John Daw = Parsons : Cutbeard = Baddeley : Dauphine = Brereton : Clerimont = Davies : Epicœne = Mrs. Siddons : Mrs. Otter = Mrs. Hopkins : Lady Haughty = Miss Sherry : Lady Centaure = Mrs. Davies : Mrs. Mavis = Miss Platt :—Mrs. Siddons acted Epicœne on the 15th and 17th—on the 23d the part was given to Lamash, and his name stands to it in the play as printed—this is a most judicious alteration by Colman—he had begun it in 1767—in an advertisement prefixed to it he speaks of the excellence of this C. and the cold reception it met with

—adding that he cannot pay the modern Critics so high a compliment as to suppose it incumbent on him to defend Ben Jonson and his admirers ; or to make any apology for having with the kind assistance of Garrick promoted the revival of *Epicœne* ; the perusal of which he recommends in the closet to those acute spirits who thought it unworthy of the stage.

“ We think our fathers fools, *so wise we grow !*  
 “ Our wiser sons, no doubt, *will think us so.*”

He might have added from Ben Jonson—

“ *Art has an enemy called Ignorance.*”

And from Plautus—in his Prologue to *Casina*—

“ *Qui utuntur vino vetere, sapientes puto,*  
 “ *Et qui libenter veteres spectant Fabulas ;*  
 “ *Nam nunc novæ quæ prodeunt Comædiæ,*  
 “ *Multo sunt nequiores, quam nummi novi.*”

Gifford says—“ this C. was first acted in 1609—  
 “ after Cibber’s retirement and the death of Wilks,  
 “ Booth, &c. who had often delighted the town in  
 “ this play, it was laid aside till 1776, when it failed  
 “ of success from a singular circumstance—the man-  
 “ agers most injudiciously gave the part of *Epicœne*  
 “ to a woman ; so that when she threw off her female  
 “ attire in the last act, and appeared as a boy, the  
 “ whole cunning of the scene was lost, and the au-  
 “ dience felt themselves rather trifled with, than sur-  
 “ prised—Garrick was immediately sensible of his  
 “ error, and attempted to remedy it by a different  
 “ cast of the parts ; but it was too late”—Gifford is

quite wrong in supposing that the Silent Woman had not been acted after the retirement of Cibber, &c. till 1776—Garrick was injudicious in giving the character of Epicœne to a woman; his reason for so doing, was doubtless because it had been uniformly played by a woman from 1664—it is clear from the cast of the play that its failure was not owing to the actors or the manager—the fault was solely in the audience.

Morose has such an abhorrence of all noise that he instructs his servant to answer him by signs—he has taken a dislike to his nephew, Sir Dauphine Eugenie, and is determined to marry—Cutbeard recommends Epicœne to him, as being a Silent Woman—Truewit, in the 2d act, does his utmost to deter Morose from marrying—his attempt only accelerates Morose's determination—Morose wishes to keep his wedding privately, but all the D. P. assemble at his house—in the 3d act, Epicœne recovers the full use of her tongue—Morose is very desirous of a divorce—Truewit disguises Cutbeard as a civilian and Otter as a divine—they talk over the different pleas for a divorce; but none of them seem applicable to Morose's case—Morose agrees to settle £500 a year on his nephew during his life, and the rest of his fortune at his death, on condition that he will effect a divorce for him—this is easily done, as Epicœne is a boy whom Dauphine has prepared for his purpose—Tom Otter is under petticoat government—Cutbeard is in the interest of Dauphine—there is a remarkably neat song in the 1st scene.

Dryden in his Essay on Dramatick Poesie highly commends this play—he considers the dialogue of it

as containing more wit and acuteness of fancy than any of Jonson's Comedies; he observes, that the unity of time is so strictly preserved that all the events in the play may easily have happened within the time of representation—that the unity of action is entire; the end and aim of which is the settling of Morose's estate on Dauphine; and tho' all the characters in the play have several concerns of their own, yet they are all used by the poet to the conducting of the main design to perfection—nor is the unity of place much violated, as the scene lies within the compass of two houses, and after the 1st act in one—the untying of the plot is so admirable, that when it is done, no one of the audience would think the poet could have missed it; and yet it was concealed so much before the last scene, that any other way would sooner have entered into one's thoughts—Dryden in one point is very incorrect—the 1st act passes at Clerimont's house, and the bulk of the play at Morose's, but the 2d scene of the 2d act is at Daw's—and the 4th in a lane near Morose's house—at the beginning of the 3d act the scene lies at Otter's.

Jan. 16. Fair Penitent. Lothario = Reddish: Horatio = Bensley: Sciolto = J. Aikin: Calista = Mrs. Yates.

18. Garrick acted Abel Drugger.

19. Macbeth. Macbeth = Smith: Macduff = Faren, 1st time: Lady Macbeth = Mrs. King, 1st time.

20. Not acted 12 years, Discovery. Sir Anthony Brantley = Garrick: Lord Medway = Bensley: Sir Harry Flutter = Dodd: Col. Medway = Brereton: Lady Flutter = Mrs. Abington: Mrs. Knightly =

Mrs. King : Lady Medway = Mrs. Hopkins : Miss Richly = Miss Hopkins : Louisa Medway = Miss P. Hopkins :—on this revival Garrick was the only original performer.

22 and 24. Sir Anthony Branville (with an address to the ladies) = Garrick.

26. Discovery. Sir Anthony = Garrick :—with Author. Mrs. Cadwallader = Mrs. Wrihten, 1st time.

27. Jealous Wife. Oakly = Smith : Major Oakly = Yates : Charles = Brereton, 1st time : Lord Trinket = Dodd : Sir Harry Beagle = Palmer : Capt. O'Cut-ter = Moody : Mrs. Oakly = Miss Younge, 1st time : Lady Freelove = Mrs. Hopkins : Harriet = Miss P. Hopkins, 1st time.

29. Garrick acted Sir Anthony Branville.

31. Provoked Wife. Sir John Brute = Garrick : Lady Fanciful = Mrs. King, 1st time.

Feb. 1. Matilda, with, never acted, Blackamoor washed White. Jerry = King : Frederic = Vernon : Sir Oliver Oddfish = Parsons : Grenville = Davies : Julia = Mrs. Siddons : Lady Oddfish = Mrs. Wrihten : Mrs. Dowsett = Mrs. Bradshaw.

3. Garrick acted Lusignan — with Blackamoor, 3d time.

5. Garrick acted Brute—with Blackamoor, 4th time—this Farce with songs was written by Bate—it occasioned a riot on this evening—the author was the conductor of a most scurrilous newspaper, called the Morning Post ; in which abuse was daily vented on private and public characters—the Farce itself was probably as trifling as Bate's other productions ; but people were determined to damn it out of dislike to the author—a lady, who was present on this re-

presentation of it, told me, that she and her friend were obliged to leave the theatre before their carriage was come, and get home as well as they could—the cry of the evening was “Ladies out”——Garrick acted to sweeten the dose, but it would not go down.

6. Earl of Warwick. Warwick = Smith : King Edward = Palmer : Margaret of Anjou = Mrs. Yates : Lady Elizabeth Gray = Mrs. King, 1st time.

7. Garrick acted Sir Anthony Branville.

9. Garrick acted Kitley.

10. Isabella. Biron = Smith : Isabella = Mrs. Yates.

12. Much ado. Benedick = Garrick : Dogberry = Parsons.

14. Garrick acted Leon :—with Sultan, 7th time.

15. Never acted, Runaway. George Hargrave = Smith : Hargrave (father to George and Harriet) = Yates : Mr. Drummond = Bensley : Sir Charles Seymour (in love with Harriet) = Brereton : Justice = Parsons : Jarvis (servant to Lady Dinah) = Palmer : Morley (uncle to Emily) = J. Aikin : Bella (niece to Hargrave) = Miss Younge : Lady Dinah = Mrs. Hopkins : Emily = Mrs. Siddons : Harriet (in love with Sir Charles) = Miss P. Hopkins : Susan (woman to Lady Dinah) = Mrs. Wrighten :—acted about 17 times—Lady Dinah is an old maid—as she has a good fortune, Hargrave wishes his son to marry her—she has no sort of objection to a young husband—George and the rest of the family think that Hargrave means to marry Lady Dinah himself—Emily had run away from her uncle to avoid a forced marriage—Drummond takes her under his protection, but as he is single, he requests Hargrave to give Emily an apartment in his house—she proves



to be a young lady with whom George had fallen in love at the masquerade—Lady Dinah perceives that George's attachment is not to herself, but to Emily—she promises Susan £200, if she can get Emily turned out of the house—Susan engages Jarvis to assist her—Jarvis had been a strolling player—he affects to recognise Emily, and talks of having acted Romeo to her Juliet—at this moment Morley arrives—he carries off Emily—George follows them, and takes Emily from him—at the conclusion, Morley is prevailed on by Drummond to give Emily to George—Sir Charles marries Harriet—Lady Dinah is exposed—Bella gives an intimation that her lover is returned to England—this is a good C.—George, Bella and Drummond are very pleasing characters—Mrs. Cowley afterwards wrote other plays that were more successful than the Runaway, but she perhaps never wrote a better.

21. Deuce is in him. Col. Tamper = Palmer : Prattle = King : Emily = Mrs. King, 1st time.

22. Runaway. Emily = Mrs. King, 1st time.

24. Jane Shore. Gloster = J. Aikin, 1st time.

March 7. Zara. Lusignan = Garrick, last time, with, never acted, Spleen, or Islington Spa. D'Oyley (contracted to Eliza) = Parsons : Rubrick (a bookseller, and dealer in quack medicines) = King : Jack Rubrick (his son) = Palmer : Merton = Brereton : Aspin = Baddeley : Machoof = Moody : Lætitia (cousin to Merton) = Mrs. King : Eliza (daughter to Rubrick) = Miss P. Hopkins : Mrs. Rubrick = Mrs. Hopkins : Tabitha (her sister) = Mrs. Love : — D'Oyley is a rich draper, who had retired from business—for want of employment, he is eaten up with

the Spleen, and fancies he has a tendency to all manner of disorders — Lætitia visits him as Dr. Anodyne—Dr. Anodyne is accused of having been too intimate with Eliza — D'Oyley wishes to be released from his engagement with Eliza—Merton offers to marry her—Rubrick consents—Merton says that he and Eliza have been married for 3 weeks —this is a tolerable Farce by Colman—D'Oyley is a good character, but in that of Jack Rubrick, Colman is not equally happy—young Cantabs, who frequent Newmarket, do not usually interlard their conversation with mathematical expressions.

Murphy observes—“Garrick in the Prologue to “this piece gave the first public notice of his intention to retire from the stage”—the Gent.'s Magazine for Jan. says—“it is reported that Garrick has “sold his share in D. L.”—Lacy died in 1773 or 1774—Garrick by his death lost an able coadjutor—the whole burden of the theatre fell upon him at the time when his infirmities rendered him unequal to the task—I have seen a letter from him to Dr. Falconer of Bath, in which he desired his brother, who was then at that city, to superintend the Rehearsal of Bon Ton at the theatre—he said of himself, that he had hardly time to eat, drink or sleep.

Two Epigrams were published, in which it was said that Mrs. Abington, Mrs. Yates, and Miss Younge gave Garrick so much trouble as manager that he determined to quit the stage—in the confined circle of a playhouse, where jealousy is apt to predominate and where separate interests are continually clashing, disputes must inevitably happen ;

but tho' such disputes might ruffle Garrick's temper for the time, yet it cannot reasonably be supposed that they should absolutely influence his conduct in a point so material to his interest—his principal motive for quitting the stage at this time was doubtless his resolution not to stay on it, till his powers of acting were weakened by age or infirmity; and by playing most of his principal characters during the remainder of the season, he proved that he was able to delight the public as highly as ever. (*Davies.*)

March 11. Mrs. Yates' bt. Medea. Jason = Smith : Creon = Bensley : Æson = Palmer : Medea = Mrs. Yates :—Palmer was a very versatile actor, but this part did not suit him at all.

12. King's bt. Not acted 10 years, Woman's a Riddle. Sir Amorous Vainwit = King : Courtwell = Smith : Col. Manley = Reddish : Aspin = Yates : Vulture = Moody : Miranda = Mrs. Abington : Lady Outside = Miss Younge : Clarinda = Miss Hopkins :—all the pit but 3 rows was turned into boxes.

13. Smith's bt. Never acted there, Cyrus. Cyrus = Gentleman : Cambyses = Smith : Mithranes = Bensley : Astyages = Palmer : Harpagus = Packer : Mandane = Mrs. Yates : Aspasia = Miss Hopkins :—with Peep behind the Curtain.

18. Miss Younge's bt. All for Love. Octavia = Mrs. Yates, 1st time :—rest as May 12 1775—with High Life below Stairs. Kitty = Miss Younge, 1st time.

20. For bt. of Yates. Way to keep him. Love-more = Smith : Sir Bashful Constant = Yates : Sir Brilliant Fashion = Dodd : William = Baddeley :

Widow Bellmour = Mrs. Abington : Mrs. Lovemore = Mrs. Yates : Muslin = Mrs. Hopkins : Lady Constant = Mrs. Greville :—with Rival Candidates.

22 or 23. Reddish's bt. Orphan. Castalio = Reddish : Chamont = Smith : Polydore = Brereton : Monimia = Lady, her 1st appearance this season : (perhaps Mrs. Canning) with, never acted, Valentine's Day. Sir Veritas Vision = Waldron : Sir Anthony Ash = Baddeley : Frederick (his son) = Burkitt : Jeremy Jingle (Frederick's Servant) = Burton : Florella (daughter to Sir Veritas) = Miss Sharpe : Pinner (her maid) = Mrs. Wrihten :—Frederick and Florella are mutually in love—Sir Veritas intends to marry his daughter to Sir Anthony—the young people get married—their fathers forgive them—this piece is too insipid even for a musical Entertainment—it is attributed to Heard, and seems to have been acted but once.

27. Bensley's bt. Alexander the Great. Alexander = Smith : Clytus = Bensley : Statira = Mrs. Yates : Roxana = Miss Younge :—with Man of Quality. Lory = Parsons :—rest as at Mrs. Abington's bt. March 15 1774.

April 10. Palmer's bt. Twelfth Night. Sir Andrew Aguecheek = Dodd : Malvolio = Bensley, 1st time : Sir Toby Belch = Palmer : Orsino = Jefferson : Clown = Vernon : Viola = Miss Younge : Olivia = Mrs. Abington : Maria = Mrs. Hopkins :—with Man of Quality.

11. Garrick acted Abel Drugger, last time—Bell in 1777 published an edition of the Alchemist from the Prompt-book of D. L.—according to Bell, Garrick had contrived to leave out one of the best

strokes in the play—Subtle tells Tribulation that the pewter will be turned to plate at Christmas—Ananias checks him and says—“*Christ-tide* I pray you”—the Puritans shrunk with horror from the mention of the popish word *mass*—in the Fox, a Christmas pie is called a *nativity* pie.

12. Bannister's bt. As you like it. Touchstone = King : Jaques = Bannister, 1st time : Orlando = Reddish : Adam = Moody : Rosalind = Miss Younge : —with, never acted there, Waterman.

15. Mrs. Wrighten's bt. Matilda, with, never acted, Love's Metamorphoses. Young Dormer = King : Moody (his servant) = Vernon : Sir John Murray = Packer : Col. Murray (his son) = Davies : Maria (his daughter) = Mrs. Siddons : Feather (her maid) = Mrs. Wrighten :—Old Dormer and Sir John Murray had agreed that Young Dormer should marry Maria—the young people have not seen one another—Maria requests her father to permit her and Feather to change characters—he assents—Dormer arrives at Sir John's disguised as Moody—Moody is disguised as his master—Sir John is aware of their disguise, but does not tell Maria of it—Dormer falls in love with Maria, supposing her to be Feather—she likes him—at the conclusion, they are united, but in their proper characters—this is a moderate F. by Vaughan—the plot is stale—see Double Deceit C. G. April 25 1735—Vaughan did not publish his piece till 1791, when he called it Love's Vagaries, and affixed Jefferson's name to Sir John Murray ; but according to the bill in the B. M. Packer played the part—Vaughan says his Farce was rejected in 1789 by Kemble at D. L. and in 1791 by Colman

at the Hay.—he adds that it was acted for the 2d time at D. L. April 19 1776 for Vernon's bt.—but April 19 was certainly Brereton's bt. and Vernon's Farce seems to have been the Lying Valet.

17. School for Wives. Torrington = Parsons, 1st time.

19. Brereton's bt. Not acted 9 years, Mahomet. Alcanor = Gentleman : Zaphna = Brereton : Mahomet = Bensley : Palmira = Miss Younge, 1st time.

22. Mrs. King's bt. Fair Quaker. Binnacle = Gentleman : Dorcas Zeal = Mrs. King, 1st time.

24. Jefferson's bt. Recruiting Officer—as before.

25. Garrick acted Kitley, last time.

26. Not acted 5 years, School for Rakes. Mrs. Winifred = Mrs. Hopkins : Harriet = Miss P. Hopkins.

27. Garrick acted Hamlet.

30. Garrick acted Sir John Brute, last time.

May 2. Garrick acted Leon, last time.

4. Committee. Teague = Moody : Obediah = Parsons : Day = Baddeley : Ruth = Mrs. King, 1st time.

7. Mrs. Abington's bt. Stratagem. Archer = Garrick, last time : Scrub = Yates : Mrs. Sullen = Mrs. Abington.

8. Not acted 3 years—for Mrs. Greville's bt.—Constant Couple. Sir Harry Wildair = Mrs. Greville, 1st time : Col. Standard = Palmer, 1st time : Beau Clincher = King : Smuggler = Parsons : Lady Lurewell = Mrs. King, 1st time.

9. Garrick acted Benedick, last time.

11. Rehearsal. Bayes = King.

13. King Lear. Lear = Garrick : Edgar = Red-

dish : Bastard = Palmer : Kent = Bransby : Gloster = J. Aikin : Cordelia = Miss Younge.

16. Wonder. Don Felix = Garrick : Col. Briton = Smith : Gibby = Moody, 1st time : Flora = Mrs. Wrighten, 1st time :—see Jan. 20 1775.

21. Garrick acted Lear.

22. Not acted 4 years, Romeo and Juliet. Romeo = Brereton : Mercutio = Dodd : Juliet = Miss Hopkins, 1st time.

23. Suspicious Husband. Ranger = Garrick, 1st time for 2 years : Frankly = Palmer : Strictland = Jefferson : Jack Meggot = Dodd : Clarinda = Mrs. Abington, 1st time : Jacintha = Miss Younge : Mrs. Strictland = Mrs. Siddons : Lucetta = Mrs. Davies.

27. Richard the 3d. Richard = Garrick, 1st time for 4 years : King Henry = Reddish : Richmond = Palmer : Buckingham = Jefferson : Queen = Mrs. Hopkins : Lady Anne = Mrs. Siddons, 1st time.

30. For the bt. of the Theatrical Fund. Hamlet. Hamlet = Garrick, last time : Ghost = Bransby : King = Jefferson : Polonius = Baddeley : Queen = Mrs. Hopkins : Ophelia = Mrs. Smith.

June 1. Garrick acted Ranger, last time.

3. Garrick was announced in the bills as Richard for the last time ; but he acted the part again.

5. By Command. Richard the 3d = Garrick, last time : Lady Anne = Mrs. Siddons :—this was her last performance for this season—Woodfall, the Editor of the Morning Chronicle, and a good Judge of Theatricals, said Mrs. Siddons spoke sensibly, but that her powers were not equal to a London theatre—Garrick thought slightly of her, and the succeeding managers did not offer to engage her—this has been

considered as strange ; and some of Mrs. Siddons' injudicious friends have gone so far as to say that Garrick was jealous of her—that he would have been jealous of her to the last degree, if he had seen her in her glory, there can be no doubt—but to suppose him jealous of her in 1776 is so absurd, that it scarce deserves to be mentioned—the truth seems to be that she had not in 1776 displayed those wonderful powers which afterwards fascinated every body—the late Mrs. Fleming of Bath saw Mrs. Siddons in Mrs. Strickland — when she came on with Miss Younge, there was some applause, which Miss Younge took to herself—Mrs. Fleming was affected with the pathetic manner in which Mrs. Siddons played her part, but some of the persons who were with her in the pit, rather laughed at her, for being affected with such an actress as Mrs. Siddons—for Mrs. Siddons' progress after she left D. L., see Bath Oct. 24 1778.

8. Garrick acted King Lear, last time.

10. Wonder. Don Felix = Garrick, being his last appearance on the stage :—the profits of this night being appropriated to the Theatrical Fund, the usual address upon that occasion will be spoken by Garrick before the play—this address is a good one, Murphy has inserted it in his *Life of Garrick*.

After the play was over, Garrick took leave of the public in a prose address, and bowing respectfully to all parts of the house, withdrew.

He was for some time inclined to end his course with the part he at first set out with ; but upon consideration he judged, that, after the fatigue of so laborious a character as Richard, it would be out of



his power to utter a farewell word to the audience—he therefore chose Don Felix (*Murphy*)—as being less fatiguing—it is to be regretted that Garrick did not retain his first intention—his address to the audience was of no importance ; but such an actor ought not to have left the stage in such a part.

The 1st benefit for the Theatrical Fund seems to have been the usual one—the 2d seems to have been a gift from Garrick instead of taking it for himself. (*Bills from B. M. and Mr. Woodfall.*)

Nature had done so much for Garrick that he could not help being an actor—she gave him a frame of so manageable a proportion, and from its flexibility so perfectly under command, that by its aptitude and elasticity he could suit it to any sort of character—his eye was so penetrating, so speaking, his brow so moveable and all his features so plastic and accommodating, that wherever his mind impelled them, they would go, and before his tongue could give the text, his countenance would express the spirit and passion of the part he was encharged with—(*Cumberland*)—his voice was harmonious—his figure low, but pleasing and manly—his great aim in all his performances was to follow nature—he never indulged the wantonness of his fancy in stepping beyond her—tho' every passion of the human mind lay before him, he chiefly excelled in the stronger and more violent transports of the soul—his love was elegantly and ardently displayed, but he had not that overflow of tenderness, that profusion of softness, for which Barry was celebrated—in resentment, anger, terror, rage, horror, and madness, it is impossible to give an adequate idea of him ; he was unrivalled in them

all—he excelled in all mixt representations of grief and anger, fear and rage, in short the more complicated the passions were, the more happy was he in his representation of them. (*Gent.'s Magazine.*)

————— “ Take him for all in all  
“ We shall not look upon his like again.”

Macklin, from personal dislike to Garrick, gives a most unfavourable character of him both as a man and as an actor, he says “ Garrick huddled all passions into strut and quickness — bustle was his favourite — in Archer — Ranger — Don John — Hamlet — Macbeth — Brute — all was bustle — bustle — bustle ” — and again — “ all the requisites Garrick wanted in order to make him a great actor were — consequence — dignity — elegance — and majesty of figure — a voice that could last through a part (for he was generally hoarse in the last two acts) — the deportment and manners of a Gentleman — a knowledge of the passion and character — and how to dress with propriety.”

Macklin's malice is so apparent that it defeats its own purpose—he is however so far right, that an intimate friend of Garrick told me, that (like Wilks) he could not stand still on the stage.

As a manager, Garrick is said to have often called forth latent worth—this is doubtless true; but the stupidest manager that ever existed, could hardly have given less encouragement to Mrs. Abington and Shuter than he did.

His literary abilities have been greatly overrated by the generality of people—Dr. Johnson is said to have holden them in a considerable degree of con-

tempt ; he once told him that he knew nothing about books ; and he said of his Ode on Shakspeare that it defied criticism.

Garrick's alterations of old plays are highly judicious when he does not attempt too much—when he goes beyond a certain point, he only exposes himself—he knew he could act, and he fancied he could write.\*

Some of Garrick's little pieces do him credit, particularly—Lying Valet—Miss in her Teens—Guardian—Irish Widow and Bon Ton.

Several of Garrick's Prologues and Epilogues are good ; but many of them would have met with little notice, if he had been an inferiour actor—it seems a strange perversion of judgment in Murphy to put them in competition with those of Dryden—Murphy says Garrick wrote fourscore Prologues and Epilogues, and that Dryden's did not amount to half that number—he forgot to count those to Dryden's own plays.

Goldsmith in his poem of Retaliation, draws a striking picture of Garrick—

“ Here lies David Garrick, describe him who can,  
“ An abridgement of all that was pleasant in man :

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\* Persius says to Nero—

————— *Tollat sua munera cerdo :*  
*Tecum habita, et nôris quam sit tibi curta supellex.*

—Let the multitude take away their applause, and you will soon find how slightly furnished your upper story is.

“ As an actor, confess’d without rival to shine ;  
 “ As a wit,\* if not first, in the very first line :  
 “ Yet with talents like these and an excellent  
   “ heart,  
 “ The man had his failings—a dupe to his art.  
 “ Like an ill-judging beauty, his colours he spread  
 “ And be-plastered with rouge his own natural  
   “ red.  
 “ On the stage he was natural, simple, affecting ;  
 “ ’Twas only that when he was off, he was acting.  
 “ With no reason on earth to go out of his way,  
 “ He turn’d and he varied full ten times a day ;  
 “ Tho’ secure of all hearts, yet confoundedly sick,  
 “ If they were not his own by finessing and trick ;  
 “ He cast off his friends, as a huntsman his pack,  
 “ For he knew when he pleased, he could whistle  
   “ them back.  
 “ Of praise a mere glutton, he swallow’d what  
   “ came,  
 “ And the puff of a dunce, he mistook it for fame,  
 “ Till his relish grown callous almost to disease  
 “ Who pepper’d the highest was surest to  
   “ please.” &c.

This last was Garrick’s great weakness—Paul Whitehead said to him—

“ A nation’s taste depends on you,  
 “ Perhaps a nation’s virtue too.”

——— “ *Quid apertius ? et tamen illi*  
 “ *Surgebant cristæ.*”—Juvenal.

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\* His wit was generally tinsel.

Gross as this flattery was, it is strongly to be suspected that Garrick was pleased with it.\*

Envy was his greatest fault—his panegyrist Davies acknowledges, that he never heard him speak warmly in commendation of any actor living or dead.

His misfortune was that he had never due confidence in his talents—his love of fame was unbounded; but it was “tremblingly alive all o’er”—he lived in a whispering gallery, always listening and anxious about himself—upon such a disposition, they who lacquied after him, could make what impression they pleased—a word was sufficient; he took fire at the slightest hint; and they who had sinister purposes to answer, saw the avenues by which they were to approach him; by the arts of such men, he, who might always have been at ease, and by his talents deserved to be so, was ever involved in little disputes and jealousies, that made him unhappy through life. (*Murphy.*)

Dr. Johnson and Garrick came to London together to seek their fortunes—they continued friends to the last; but their friendship had an interval of coolness—No. 200 of the Rambler does not at first appear to have any particular merit, but when we know that Prospero was meant for Garrick and Asper for Dr. Johnson, it becomes interesting.

Garrick was hurt that his old friend did not think so highly of his dramatic art as the rest of the world

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\* Iolans in the Heraclidæ says “it is an invidious thing to praise too much; I myself have been often disgusted with too lavish praise”—Euripides probably made Iolans speak his own sentiment.

—the fact was, Johnson could not see the passions as they rose and chased one another in the varied features of that expressive face; and by his own manner of reciting verses, which was wonderfully impressive, he plainly showed that he thought there was too much of artificial tone and measured cadence in the declamation of the theatre—Murphy was one night in conversation with Dr. Johnson near the side of the scenes during the Tragedy of King Lear—when Garrick came off the stage, he said “You two talk so loud you destroy all my feelings”—“Pri-thee” replied Johnson, “do not talk of feelings, Punch has no feelings”—this seems to have been his settled opinion; admirable as Garrick’s imitation of nature always was, Johnson thought it no better than mere mimickry—yet it is certain that he esteemed and loved Garrick; that he dwelt with pleasure on his praise; and used to declare that he deserved his great success, because on all applications for charity he gave more than was asked—after Garrick’s death he never talked of him without a tear in his eyes—he offered, if Mrs. Garrick would desire it of him, to be the editor of his works, and the historian of his Life—on his deathbed he thought of writing a Latin inscription to the memory of his friend—(*Murphy*)—in his Life of Smith he had said—“the death of Garrick has eclipsed the gaiety of nations, and impoverished the stock of harmless pleasure.”

When Jedediah Buxton, so well known for his astonishing calculations, was in London, he was carried to see Garrick in Richard; it was expected that the novelty and splendour of the show would have fixed him in astonishment, or kept his imagination in

a continual hurry, or that his passions would in some degree have been touched by the power of action, if he did not perfectly understand the dialogue : but Jedediah's mind was employed in the playhouse just as it was elsewhere : during the dance he fixed his attention on the number of the steps ; he declared, after a fine piece of music, that the innumerable sounds produced by the instruments had perplexed him beyond measure ; and he attended to Garrick only to count the words that he uttered, in which he said, he perfectly succeeded. (*Gent's Mag. vol. 24.*)

Not long after Garrick's death a Farce was published called "Garrick in the Shades, or a Peep into "Elysium"—it is a poor production on the whole, but there are some few good observations in it—Garrick is represented as much hurt at the cold reception which Shakspeare gave him — Shakspeare says of Garrick—

——“ His fam'd Jubilee, was a mean device  
 “ To gull the people—to cram his well-fill'd  
 “ purse :  
 “ Already had my name surviv'd an age—  
 “ And yet shall live—when all his tinsel show  
 “ Of dull, unmeaning pageantry's forgot.”

Garrick says—“ Have I been all this time hood-winked by my own vanity !—Fool that I was ! could I suppose, that by erecting temples to Shakspeare, and monopolizing him on the stage, it would always be believed, that I alone understood him—that I was his best—his only perfect commentator ?” &c. Much has been said of Garrick's respect for Shakspeare, by Davies, by Garrick himself, &c.—for

what he actually did, see the beginning of D. L. 1747-1748.

*Garrick's characters.*

Goodman's Fields 1741-1742. Richard the 3d—Clodio in Love makes a Man—Chamont—\*Jack Smatter in Pamela—\*Sharp in Lying Valet—Lothario—Ghost in Hamlet—Fondlewife—Costar Pearlmain in Recruiting Officer—Aboan in Oroonoko—Witwou'd—Bayes—Master Johnny in Schoolboy—King Lear—Lord Foppington in Careless Husband—Duretete in Inconstant—Pierre—Capt. Brazen.

At Dublin in the Summer of 1742. Hamlet—Capt. Plume.

D. L. 1742-1743. Capt. Plume—Hamlet—Archer—\*Millamour in Wedding Day—Hastings—Sir Harry Wildair—Abel Drugger.

1743-1744. Macbeth—\*Regulus in ditto—Lord Townly—Biron in Fatal Marriage—\*Zaphna in Mahomet.

1744-1745. Sir John Brute—Scrub—King John—Othello—\*Tancred.

Dublin 1745-1746. Faulconbridge—Orestes—Iago—N B. he never played Orestes in England.

C. G. 1746-1747. Hotspur—\*Fribble—\*Ranger.

D. L. 1747-1748. Chorus in Henry the 5th—Jaffier—\*Young Belmont in Foundling.

1748-1749. Benedick—Poet, Frenchman, and Drunken Man in Lethe—\*Demetrius in Irene—Iago—\*Dorilas in Merope.



1749-1750. \*Edward the Black Prince—\*Horatius in Roman Father.

1750-1751. Romeo—Osmyn in Mourning Bride—\*Gil Blas in ditto—\*Alfred in ditto.

1751-1752. Kately—\*Mercour in Eugenia.

1752-1753. Loveless in Love's last Shift—\*Beverley in Gamester—\*Demetrius in Brothers.

1753-1754. \*Dumnorix in Boadicea—Faulconbridge in King John—\*Virginius in ditto—Lusignan in Zara—\*Aletes in Creusa.

1754-1755. Don John in Chances—\*Achmet in Barbarossa—Don Carlos in Mistake.

1755-1756. \*Leontes in Winter's Tale altered—\*Athelstan in ditto—Leon—\*Lord Chalkstone in Lethe.

1756-1757. Don Felix.

1757-1758. \*Wilding in Gamesters altered—\*Lysander in Agis—King in Henry 4th part 2d—\*Pamphlet in Upholsterer.

1758-1759. Marplot—Antony in Antony and Cleopatra—\*Heartly in Guardian—Periander in Eurydice—\*Zamti in Orphan of China.

1759-1760. \*Oroonoko as altered—\*Lovemore in Way to keep him—\*Æmilius in Siege of Aquileia—Sir Harry Gubbin in Tender Husband.

1760-1761. \*Oakly in Jealous Wife—Mercutio.

1761-1762. Posthumus—\*Sir John Dorilant in School for Lovers—\*Farmer in Farmer's Return.

1762-1763. \*Alonzo in Elvira—\*Sir Anthony Branville in Discovery—Sciolto.

\* *Originally.*

Thomas Weston died in January of habitual drunkenness—what Cibber says of Nokes is exactly applicable to Weston, his excellence consisted in a plain and palpable simplicity—it was impossible not to laugh at him ; and when he had set the house in a roar, he did not move a muscle, and seemed almost unconscious of it—in Scrub he stood unrivalled, it was all that Garrick could do to keep his countenance when he played Archer with him—in the short part of Daniel in the Conscious Lovers he was droll beyond the conception of those who had not seen him—in Abel Drugger he was equal, if not superiour to Garrick.

Cooke says, that Garrick, on seeing Weston act Abel Drugger, declared it was one of the finest pieces of acting he ever saw, and presented him with a £20 bank note at his benefit.

The only comedians that Davies could remember, who in all parts they represented absolutely forgot themselves, were Ben Johnson and Weston—very great players, nay superiour in some respects to them, at least in the art of colouring and high finishing, would laugh at the blunder of a performer, or some accidental impropriety of the scene ; but these men were so totally absorbed in the characters they represented, that they never lost sight of them.

Weston's *by-play* was in the most capital style of excellence — who that remembers his surprise at breaking the phial in Abel Drugger ; his returning for his shoes, after his medical examination in Dr. Last ; or his hurrying up his wife's night clothes, on the well known sound of " Jerry, Jerry, where are you Jerry ?" in the Mayor of Garratt ; but must

have a picture before them of such superiour excellence, that they may well despair of ever seeing again. (*Cooke.*)

*Weston's characters—selection only.*

Hay. 1759. Sir Francis Gripe.

D. L. Summer of 1761. \*Brush in All in the Wrong.

1761-1762. Jeremy in Love for Love—Butler in Drummer—Shallow in Merry Wives.

Hay. 1763. \*Jerry Sneak.

D. L. 1763-1764. Abel Drugger in Alchemist—Maiden in Tunbridge Walks—Nicodemus Somebody in Stage Coach—Lying Valet.

Hay. 1764. \*Rust in Patron.

D. L. 1766-1767. Tester in S. H.—Maid in Rule a Wife—Old Man in Lethe—Feeble in Henry 4th part 2d.

Hay. 1767. \*Jackides in Taylors—Filch—Tim in Knights—Schoolboy.

D. L. 1767-1768. Scrub — Jerry Blackacre in P. D.—Lucianus in Hamlet.

Hay. 1768. \*Dr. Last in Devil upon Two Sticks.

D. L. 1768-1769. \*Mawworm in Hypocrite.

Hay. 1769. \*Dr. Last in his Chariot.

1770. \*Jack in Lame Lover.

1771. \*Billy Button in Maid of Bath—\*Abel Drugger in Tobacconist.

D. L. 1771-1772. Master Stephen — Clincher Jun.

- Hay. 1772. \*Janus and Putty in Nabob.  
 D. L. 1772-1773. \*Thomas in Irish Widow.  
 1773-1774. \*Binnacle in Fair Quaker altered—  
 \*Torrington in School for Wives—\*Tycho in Christ-  
 mas Tale—Justice Woodcock.  
 Hay. 1774. Vamp in Author—\*Toby in Co-  
 zeners—Butler in Piety in Pattens—Diana Trapes  
 —\*Robin in Waterman—Sept. 16. Mrs. Cole—  
 30. Richard the 3d.  
 D. L. 1774-1775. \*Hurry in Maid of the Oaks  
 —\*Jack Nightshade in Choleric Man—\*Spy in Rival  
 Candidates—Drunken Man in Lethe.  
 1775-1776. \*Dozey in May Day.

\* *Originally.*

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## THEATRICAL FUND.

There had been for several years a talk of establishing a fund for the support of such performers as should be obliged through age and infirmities, or accident, to retire from the stage—various plans had been formed, but none of them took effect; and indeed, the managers were at first, jealous of the undertaking—at length in 1765, the case of Mrs. Ha-

milton, whose income had been considerable, (see C. G. 1761-1762) but who was at that time reduced to depend on the contributions of the players, alarmed the whole society—Hull a judicious actor and a very respectable man, had the honour to be the first who conceived and brought to bear a rational project for the player's fund—to promote this desirable end, he addressed the performers of C. G. in a printed letter, in which, after establishing the necessity of some mode of provision, he stated several reasonable propositions, as the foundation of his plan—his address produced an immediate good effect—a collection was set forward under the joint efforts of Hull and Mattocks, who was also a strenuous promoter of the scheme—in this plan, they were most liberally assisted by the patronage of Beard and Mrs. Rich, then proprietors of C. G.—Gibson of that theatre was (at his death) a large contributor—Cumberland and Mrs. Donaldson were likewise great benefactors—during the first 6 years or thereabouts, the fund was augmented by the profits of annual benefits—but under Colman's management the players were deprived of that advantage—Harris also persisted in refusing an annual benefit—the fund of C. G. in 1776 had the sanction of an Act of Parliament, and the subscribers to it were thereby declared a body corporate.

The C. G. fund was first set on foot at a time, when Garrick was on the continent—on his return home, he was exceedingly angry and much mortified, that a business of such importance should have been carried on without the least communication with him; who, as at the head of his profession, and as

manager and patentee of D. L., might reasonably have expected to have been consulted—Garrick however was pacified by the excuses which were made to him ; and he and Lacy in 1766 very heartily concurred to establish a similar fund at D. L.—they paid down a considerable sum at the first establishment, and gave an annual benefit while the patent continued in their hands ; on which occasions Garrick rendered the fund a most essential service by acting himself—in Jan. 1776 Garrick paid the expenses of an Act of Parliament for the legal establishment of the fund—it is computed that by donations of one kind or other, and by annually acting capital parts, he gained to this institution near £4500. (*Davies.*)

The institution of these playhouse funds reflects great and lasting honour on the actors who were then on the stage ; and every lover of the Drama must say of these laudable establishments (and of similar ones in the Provincial theatres)—*Floreat !*—may they flourish !

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C. G. 1775-1776.

Sept. 20. Suspicious Husband, with a Prelude called a Peep into the Green room.

22. West Indian. Major O'Flaherty = F. Aikin, his 1st appearance there : Charlotte = Miss Barsanti.

25. *Romeo and Juliet*. Juliet = Mrs. Jackson, her 1st appearance there.

27. *Maid of the Mill*. Fanny = Miss Brown, 1st time.

29. *Much ado*. Benedick = Lee : Beatrice = Mrs. Bulkley.

Oct. 6. *Merchant of Venice*. Shylock = Macklin.

9. *Romeo and Juliet, with Cross Purposes*. Grub = Wilson, his 1st appearance there.

11. *She Stoops to Conquer*. Hardcastle = Wilson.

12. *Zara*. Osman = Aikin : Chatillon = Hull.

13. *Jealous Wife*. Oakly = Wroughton, 1st time : Major Oakly = Dunstall, 1st time : Charles = Clinch : Lord Trinket = Lewis : Sir Harry Beagle = Quick : Mrs. Oakly = Mrs. Hunter, her 3d appearance there : Lady Freelove = Mrs. Green : Harriet = Mrs. Mattocks :—with, not acted 8 years, *Orpheus and Eurydice*. Harlequin = Lee Lewes : Orpheus = Du-Bellamy : Eurydice = Miss Brown : Rhodope = Miss Dayes : Columbine = Miss Matthews.

16. Wilson acted *Justice Woodcock*.

17. *Distressed Mother*. Pyrrhus = Aikin :—with, never acted, *Weathercock*. Amyand = Mattocks : Ready = Quick : Selvyn = Mahon : Sir Rowland = Reinhold : Delia = Miss Brown : Harriet = Mrs. Mattocks :—this poor stuff is attributed to Forest, who allows it was only meant as a vehicle for the songs.

19. *Macbeth* = Macklin : Duncan = Hull.

20. Not acted 5 years, *Wonder*. Don Felix = Lewis : Lissardo = Woodward : Col. Briton = Wroughton : Don Pedro = Quick : Gibby = Wilson : Violante = Mrs. Barry : Inis = Mrs. Green.

21. Cato = Sheridan, his 1st appearance there for 16 years : Juba = Wroughton : Syphax = Hull : Sempronius = Clarke : Portius = Aikin : Marcus = Lewis : Marcia = Mrs. Hartley : Lucia = Mrs. Jackson :—R. B. Sheridan in a letter to Linley, says—“ my father was astonishingly well received on Saturday night in Cato.”

23. George Barnwell.

24. Not acted 4 years, Refusal. Sir Gilbert Wrangle = Macklin : Frankly = Lewis : Granger = Mahon : Witling = Lee Lewes : Cook = Dunstall : Charlotte = Miss Macklin : Lady Wrangle = Mrs. Green : Sophronia = Mrs. Lessingham.

25. Grecian Daughter. Philotas = Lewis, 1st time.

28. Venice Preserved. Jaffier = Barry : Pierre = Sheridan, his 2d appearance : Renault = Clarke : Priuli = Hull : Belvidera = Mrs. Barry.

30. Henry 2d = Aikin, 1st time.

31. Beggar's Opera. Peachum = Wilson, 1st time.

Nov. 1. Rivals. Sir Anthony Absolute = Wilson, 1st time.

3. Never acted there, Man's the Master. Don John = Lewis : Jodelet (his servant) = Woodward : Don Lewis = Wroughton : Stephano (his servant) = Lee Lewes : Don Ferdinand = Dunstall : Sancho (his steward) = Quick : Isabella (daughter to Don Ferdinand) = Miss Leeson, her 1st appearance there : Bettris (her woman) = Mrs. Mattocks : Lucilla (sister to Don John) = Mrs. Bulkley :—acted 4 times—Don John arrives at Madrid with a view to marry Isabella—he had sent her his picture as he supposed,



but Jodelet had packed up his own picture instead of Don John's—Don John sees Don Lewis descend from the balcony of Don Ferdinand's house—he determines to assume the character of his Man, and make Jodelet pass for the Master—Don Ferdinand and Isabella are disgusted with Jodelet—Don John falls in love with Isabella—she falls in love with him—in the last scene Don John resumes his proper character—there is an underplot which concerns Don Lewis and Lucilla—Man's the Master was acted at L. I. F. March 26 1668—it was now revived with slight alterations—they are attributed to Woodward.

4 and 6. Tamerlane. Tamerlane = Sheridan : Bajazet = Barry : Moneses = Wroughton : Axalla = Clinch : Arpasia = Mrs. Barry : Selima = Mrs. Jackson : — with Commissary.

9. Henry 8th. King = Clarke : Wolsey = Lee, 1st time : Buckingham = Wroughton : Cranmer = Hull : Gardiner = Wilson, 1st time : Lord Sands = Quick : Queen = Mrs. Jackson.

10. Fair Penitent. Lothario = Lewis : Horatio = Sheridan : Sciolto = Barry : Altamont = Wroughton : Calista = Mrs. Barry :—Barry had now done what perhaps no other performer of repute has ever done, before or since—he had acted all the principal parts in this play.

13. Alexander the Great. Alexander = Clinch : Roxana = Mrs. Hunter :—with Midas, by Wilson, 1st time.

16. Upholsterer. Quidnunc = Dunstall : Razor = Woodward : Pamphlet = Wilson, 1st time : Termagant = Mrs. Green.

17. Cato, 2d time. Portius = Clinch, 1st time.

21. Never acted, *Duenna*, Comic Opera by R. B. Sheridan. Don Ferdinand = Mattocks : Isaac = Quick : Don Jerome = Wilson : Don Antonio = Du-Bellamy : Carlos = Leoni : Father Paul = Mahon : Lopez = Wewitzer : *Duenna* = Mrs. Green : Louisa = Mrs. Mattocks : Clara = Miss Brown :—with Lying Valet. Sharp = Lee Lewes, 1st time : Kitty Pry = Mrs. Pitt :—the *Duenna* was acted 75 times—during the run of it, when the songs in it were familiar to every body, Mrs. Green one night as she was acting Mrs. Slammekin, took up the decanter and walked off singing “this bottle’s the sun of our table,” &c.—Harris bought the copy right of the *Duenna*—Wilkinson not being able to procure it, set his wits to work, and having seen it several times put down as much as he could remember—with the songs which were printed, the assistance of magazines to regulate the scenes, and some old plays with Spanish plots, he produced an Opera as like the original piece as he could make it—this, he says, was acted in many towns in Great Britain and Ireland—he adds that Mrs. Webb had acted the *Duenna* in *his Opera* many nights at Edinburgh, and Suett the *Jew* at York.

24. *Stratagem*. Archer = Lewis : Scrub = Woodward : Aimwell = Wroughton, 1st time : Boniface = Dunstall : Sullen = Clarke, 1st time : Mrs. Sullen = Mrs. Bulkley : Cherry = Miss Brown : Dorinda = Mrs. Lessingham.

28. Author. Cadwallader = Quick : Young Cape = Wroughton : Vamp = Wilson : Mrs. Cadwallader = Mrs. Lessingham, 1st time.

Dec. 1. Not acted 8 years, *King John*. *King John*

= Sheridan : Bastard = Lewis : Hubert = Hull : Salisbury = Clinch : King of France = Clarke : Dauphin = Wroughton : Constance = Mrs. Barry :—repeated on the 15th.

2. Romance of an Hour. Sir Hector Strangers = Wilson, 1st time : Brownlow = Wroughton, 1st time.

5 and 6. Citizen. Old Philpot = Shuter : Young Philpot = Woodward : Sir Jasper = Dunstall : Maria = Mrs. Mattocks :—with Epilogue by Shuter and Woodward—Shuter acted very little this season—Wilson had been engaged to take his parts.

7. Not acted 6 years, Miss in her Teens. Fribble = Quick : Flash = Lee Lewes : Puff = Dunstall : Bidy = Miss Leeson : Tag = Mrs. Pitt.

8. Sheridan's Night. Not acted 8 years, Roman Father. Horatius = Sheridan, 1st time : Publius = Lewis : Valerius = Wroughton : Tullus] Hostilius = Clarke : Horatia = Mrs. Barry, 1st time : Valeria = Mrs. Hunter.

9. Not acted 7 years, Duke and no Duke. Trap-polin = Woodward : Puritan = Quick.

16. Guardian. Heartly = Clarke : Sir Charles Clackit = Dunstall : Young Clackit = Lee Lewes : Harriet = Mrs. Bulkley : Lucy = Mrs. Lessingham.

19. Theatrical Fund. Edward and Eleanora. Selim = Bensley, from D. L. :—Barry acted Selim Nov. 14.

29. Hamlet. Hamlet = Sheridan : Ghost = Aikin : Polonius = Quick : Queen = Mrs. Hunter. (*Bills from B. M.*)

Jan. 1. Richard 3d. Richard = Sheridan : King Henry = Clarke : Richmond = Clinch : Buckingham

=Hull : Queen = Mrs. Hunter, 1st time : Lady Anne = Miss Macklin.

3. Mrs. Green, and Woodward, acted Catharine and Petruchio.

9. Guardian. Young Clackit = Mrs. Lessingham : Lucy = Mrs. Green.

15. Douglas. Douglas = Webster, being his 1st appearance on any stage : Old Norval = Barry, 1st time : Glenalvon = Aikin : Lord Randolph = Wroughton : Lady Randolph = Mrs. Barry :—with Cheats of Scapin. Scapin = Wilson : Gripe = Quick :—Webster was well received and the play was repeated several times—two of the characters were at this time, and for several years, improperly advertised in the bills—Douglas should be called Norval—and Old Norval, Stranger—as originally.

17. Deuce is in him. Col. Tamper = Wroughton : Prattle = Lee Lewes : Emily = Mrs. Mattocks : Bell = Mrs. Bulkley : Florival = Mrs. Lessingham.

24. Not acted 5 years, Way to keep him. Lovemore = Wroughton : Sir Bashful Constant = Quick : Sir Brilliant Fashion = Lewis : William = Lee Lewes : Widow Belmour = Miss Barsanti : Mrs. Lovemore = Mrs. Bulkley : Muslin = Mrs. Green : Lady Constant = Mrs. Lessingham.

26. Acted but once these 8 years, Roman Father.

Feb. 9. Never acted, Man of Reason. Sir James Clifford = Woodward : Freeman = Clarke : Lestock = Lee Lewes : Dr. Wilmington = Aikin : Wilmington = Wroughton : Wyndham = Lewis : Flavella = Mrs. Bulkley : Miss Wilmington = Mrs. Mattocks : Lady Winterley = Mrs. Hunter : Mrs. Glowworm = Mrs. Green : Mrs. Freeman = Mrs. Pitt :—(B. M.)

—this C. was written by Kelly, and acted but once—  
it is not printed.

10. Musical Lady. Mask = Lee Lewes : Old Mask = Quick : Sophy = Miss Barsanti.

22. King Lear. Lear = Barry : Edgar = Webster, 6th appearance : Bastard = Aikin, 1st time : Kent = Clarke : Gloster = Hull : Cordelia = Mrs. Bulkley.

26. Cato = Sheridan, 3d time :—with, Never acted, Syrens. Capt. Grenade = Mattocks : Lieutenant Pendant = Lee Lewes : Gale = Quick : Forecastle = Wilson : Parthenope (an Enchantress) = Mrs. Mattocks : Doris (a wanton Nymph) = Miss Barsanti : Margery = Mrs. Pitt :—there are several other characters—this is a Masque in 2 acts by Capt. Thompson—the author quotes Dr. Johnson's Dictionary to show that a Masque may be written without attention to rules or probability—but some attention to consistency is indispensable—in this piece the Syrens—Wizards—Witches—Fairies—the Winds personified—the Spirit of a Druid—and the crew of an English ship are all jumbled together in the most absurd manner possible.

27. Webster's bt. King Lear, and Cross Purposes.

March 5. Sheridan's bt. Not acted 20 years, Double Dealer. Maskwell = Sheridan : Sir Paul Plyant = Quick : Careless = Lewis : Brisk = Lee Lewes : Mellefont = Wroughton : Lord Touchwood = Clarke : Lord Froth = Booth : Lady Touchwood = a Lady : Lady Froth = Mrs. Green : Lady Plyant = Mrs. Mattocks.

16. Barry's bt. Douglas, with Comus. Comus =

**Webster**, 1st time : **Lady** = **Mrs. Barry**, 1st time :—  
**Webster** is almost the only professed singer who was  
a good actor.

18. **Mrs. Barry's** bt. Never acted there, **Fatal  
Discovery**. **Ronan** = **Webster** : **Orellan** = **Barry**,  
1st time : **Durstan** = **Aikin** : **Kathul** = **Hull** : **Con-  
nan** = **Wroughton** : **Rivine** = **Mrs. Barry** :—with  
**Comus**.

19. **Woodward's** bt. **As you like it**. (see Jan. 24  
1775.) **Touchstone** = **Woodward** :— with, never  
acted, **Impostors**, or a **Cure for Credulity**. (story  
from **Gil Blas**.) **Lopez** = **Woodward** : **Don Credu-  
loso** = **Wilson** : **Pedro** = **Wroughton** : **Jacinta** =  
**Mrs. Pitt** : **Florentine** = **Miss Dayes** :—(**B. M.**)—  
not printed.

23. **Lee's** bt. **King Lear** = **Lee** : **Edgar** = **Lewis**.

30. For bt. of **Lewis**. **Suspicious Husband**.  
**Ranger** = **Lewis**, 1st time :—with, never acted, **Three  
Weeks after Marriage**. **Sir Charles Racket** = **Lewis** :  
**Drugget** = **Quick** : **Lady Racket** = **Mrs. Mattocks** :  
**Mrs. Drugget** = **Mrs. Pitt** : **Dimity** = **Mrs. Green** :—  
the performers' names only were announced in the  
bills, as if it had been a new Farce, whereas it really  
was—"What we must all come to"—which was  
damned at C. G. on Jan. the 9th 1764, and which  
was now acted with great success.

April 9. **Clarke** acted **Dionysius**, 1st time.

10. **Alexander the Great**. **Roxana** = **Mrs.  
Hunter**.

13. **Miss Macklin's** bt. **Merchant of Venice**.  
**Shylock** = **Macklin** : **Anthonio** = **Clarke** : **Bassanio** =  
**Wroughton** : **Gratiano** = **Lee Lewes** : **Lorenzo** =  
**Mattocks** : **Launcelot** = **Quick** : **Portia** = **Miss Mack-**

lin : Jessica = Miss Dayes : Nerissa = Mrs. Lessingham :—with Love a-la-Mode. Sir Archy Macsarcasm = Macklin : Squire Groom = Woodward : Sir Callaghan O'Brallaghan = Mahon : Beau Mordecai = Quick : Sir Theodore Goodchild = Dunstall : Charlotte = Miss Macklin.

16. Busy Body. Sir Francis Gripe = Quick, 1st time.

19. Dunstall's bt. Love makes a Man. Clodio = Woodward : Carlos = Wroughton, 1st time : Don Choleric = Dunstall : Sancho = Quick : Angelina = Mrs. Bulkley : Elvira = Miss Macklin : Louisa = Miss Ambrose.

22. Clinch acted Dionysius.

26. Miss Barsanti's bt. Never acted there, All in the Wrong. Sir John Restless = Lee Lewes : Beverley = Lewis : Belinda = Miss Barsanti : Lady Restless = Mrs. Mattocks : with the Occasional Prelude in which Miss Barsanti made her 1st appearance—and St. Patrick's Day.

27. Lee Lewes' bt. Love for Love. Valentine = Lewis : Tattle = Woodward : Foresight = Quick : Ben = Wilson : Sir Sampson Legend = Dunstall : Scandal = Hull : Jeremy = Lee Lewes : Angelica = Miss Macklin : Mrs. Frail = Mrs. Bulkley : Miss Prue = Mrs. Mattocks : Nurse = Mrs. Pitt :—with, never acted there, Irish Widow. Whittle = Wilson : Kecksey = Lee Lewes : Thomas = Gentleman, in imitation of Weston : Mrs. Brady = Mrs. Lessingham.

29. Fair Penitent. Lothario = Webster, 1st time : Horatio = Aikin, 1st time.

30. Wilson's bt. Rivals. Sir Anthony Absolute

= Wilson, 2d time : David = Wewitzer :—rest as originally—with Man of Quality. Lord Foppington = Woodward : Young Fashion = Lee Lewes : Sir Tunbelly Clumsey = Wilson : Miss Hoyden = Mrs. Wilson, 1st time : Nurse = Mrs. Pitt.

May 1. Mrs. Jackson's bt. Never acted there, Eldred, or the British Freeholder. Eldred = Jackson : Elidure = Lewis : Brennus = Aikin : Locrine = Hull : Edwena = Mrs. Jackson.

3. Edward and Eleanora. Selim = Barry.

6. For bt. of Wild and Mahon. Acted there but once, Amphitryon. Jupiter = Lewis : Sosia = Woodward : Mercury = Lee Lewes : Gripus = Quick : Amphitryon = Wroughton : Alcmena = Mrs. Hartley : Phædra = Mrs. Mattocks.

8. Moss, from Edinburgh, played Kecksey.

10. Shuter's bt. Henry 4th part 1st. Falstaff = Shuter : Hotspur = Wroughton, 1st time : Prince of Wales = Lewis : King = Clarke : Poins = Lee Lewes : Sir Richard Vernon = Hull : Carriers = Dunstall and Quick : Lady Percy = Mrs. Hartley : Hostess = Mrs. Pitt.

11. Distressed Mother. Pyrrhus = Wroughton, 1st time.

13. Funeral. Lord Hardy = Wroughton : Trim = Wilson, 1st time : Campley = Lewis : Trusty = Hull : Lord Brumpton = Clarke : Sable = Quick : Puzzle = Dunstall : Lady Brumpton = Miss Barsanti : Lady Charlot = Miss Macklin : Lady Harriet = Mrs. Bulkley : Fardingale = Mrs. Green : Tattleaid = Mrs. Pitt.

22. West Indian. Belcour = Lewis : Major O'Flaherty = Aikin : Stockwell = Clarke : Charles Dudley



= Wroughton : Capt. Dudley = Hull : Varland =  
 Quick : Fulmer = Dunstall : Charlotte Rusport =  
 Miss Barsanti : Lady Rusport = Mrs. Green : Louisa  
 Dudley = Mrs. Bulkley.

June 1. Duenna, 75th time, and Three Weeks  
 after Marriage, 15th time—last performance. (*Bills  
 from Mr Woodfall.*)

Edward Shuter died Nov. 1 1776—he acted for  
 the last time at his benefit, when his performance  
 was very different from what it had formerly been—  
 between the bottle and the tabernacle his faculties  
 were nearly gone—he was more bewildered in his  
 brain by wishing to acquire imaginary grace than by  
 all his drinking—like Mawworm, he believed he had  
 a call; he was a constant attendant on Whitfield,  
 and was bountiful to the tabernacle. (*Wilkinson.*)

With strong features, a peculiar turn of counte-  
 nance, and a natural passion for humour, he had  
 the happiness of disposing and altering the muscles  
 of his face into a variety of laughable shapes, which,  
 tho' they might sometimes border on grimace, were  
 however irresistibly comic—his voice did not afford  
 much natural variety, but it abounded in affected  
 tones and whimsical variations—in a word, his  
 countenance, behaviour and person formed a picture  
 truly laughable. (*Theatrical Biography.*)

He was a lively shrewd companion; superiour  
 whim and humour never inhabited a human breast,  
 for what he said and did was all his own, as it was  
 with difficulty he could read the parts he had to play;  
 and as to writing, he had attained to *sign*. an order,  
 but no more—he was the delight of all that knew him  
 on or off the stage—the gifts that nature had bestowed

on him, he made shine not only conspicuously, but brilliantly—(*Wilkinson*)—he seems to have been another Penkethman ; irresistibly comic and in full possession of the Galleries : he would now and then act chastely, but in general he was too luxuriant—  
—Churchill says of him—

“ Shuter, who never cared a single pin  
“ Whether he left out nonsense or put in.”

He had a happy knack of singing in such parts as Midas—among his best characters may be reckoned—Master Stephen, Falstaff, Corbaccio, Mrs. Loveit, Old Philpot, Justice Woodcock, and Grub.

*Shuter's characters.*

Chapman is said to have perceived strong marks of low humour in Shuter and to have brought him on the stage—this is no doubt correct—Shuter acted the Schoolboy for Chapman's bt. at C. G. April 15 1745, when he was said in the bill never to have appeared on the stage before—he had however acted *Catesby* in *Richard the 3d* in Chapman's theatre at Richmond on July 8 1744—he repeated the Schoolboy for Morgan's bt. at D. L. on June 5 1745—on Aug. 25 he acted *Donalbain* and *Cheatly* at Richmond—Garrick, on his return from Ireland, performed 6 nights at C. G. in June 1746, when Master Shuter, as he was called in the bills, acted *Osrick* and *3d Witch*—in 1746-1747 he joined an inferiour company who had

opened a theatre in Goodman's Fields—from April to June he seems to have been engaged under Foote at the Hay.

D. L. 1747-1748. William in *As you like it*—Taylor in *Provoked Wife*—\*in *George Dandin*—Valet in *Suspicious Husband*—Trapland—Diego in *She wou'd and She wou'd not*—Squire Richard.

Hay. 1748-1749. \*Sir Gregory Gazette in *Knights*.

D. L. 1749-1750. \*In *Little French Lawyer*, and *Spanish Curate*, as *Farces*—Gentleman Usher in *Lear*—Lord Froth—Clincher Jun.—Sly in *Love's last Shift*—in *Rehearsal*—Puritan in *Duke and no Duke*—Sir Philip Modelove—Stephano in *Dryden's Tempest*—Jeremy in *Love for Love*—Caper in *Friendship in Fashion*—Verges in *Much ado*—Launcelot in *M. of V.*—Gibbet—Capt. Flash—Kate Matchlock.

1750-1751. Shallow in *Merry Wives*—Corin in *As you like it*—Drunken Servant in *Pilgrim*—Recruit in *R. O.*—Petulant—Tipkin in *T. H.*—Captain Strut in *Double Gallant*—\*in *Queen Mab*—Adam in *As you like it*—Clown in *Twelfth Night*—Ananias in *Alchemist*—Starved Cook in *Miser*—\*Pedro in *Gil Blas*—Petit in *Inconstant*—Sir Albany Odelove in *Bays in Petticoats*—\*in *a Lick at the Town*.

1751-1752. Ramlie in *Miser*—Lory in *Relapse*—Foresight—Lucianus in *Hamlet*—Daniel in *Oroonoko*—Security in *Eastward Hoe*—Master Stephen—\*Lord Dupe in *Taste*—Cockade in *Man of Taste*—Squire Badger in *Don Quixote in England*.

1752-1753. Lord Sands in *Henry 8th*—Phelim in *Double Disappointment*—Sir Amorous La Foole

in *Silent Woman*—*Periwinkle*—*Mustapha* in *Don Sebastian*—*Scrub*—*Fribble*—in *Cheats of Scapin*—*Sly*, or *Thrifty*.

C. G. 1753-1754. *Lovegold* in *Miser*—*Trim*—*Trappanti*—*Sir Wilful Witwou'd*—*Touchstone*—*Brass*—*Corbaccio* in *Volpone*—*Old Mirabel*—*Prigg* in *Royal Merchant*—*Syringe* in *Relapse*—*Lying Valet*—\**Autolicus* in *Sheep-Shearing*—*Richard the 3d*—*Fluellin*—*Master Slender*.

1754-1755. *Snap* in *Love's last Shift*—*Sir Paul Plyant*—*Menenius* in *Sheridan's alteration of Coriolanus*—*Gentleman Usher* in *Rehearsal*—*1st Grave-digger* in *Hamlet*—*Ben* in *Love for Love*—*Falstaff* in *Henry 4th part 1st*—*Mercutio*—*Bayes*—*Jaqueline* in *Fatal Marriage*—*Fondlewife*.

1755-1756. \**Macruthen* in *Englishman returned from Paris*—*Gibby*—*Lady Pentweazel* in *Taste*—*Trappolin*—*Beau Clincher*.

1756-1757. *Humorous Lieutenant*—*Shorthose* in *Wit without Money*—*Ned Blunt* in *Rover*—*Squire Sapskull* in *Honest Yorkshireman*—*Petruchio* in *C. and P.*—*Teague* in *Committee*—*Old Man* and *Lord Chalkstone* in *Lethe*.

1757-1758. *Scapin*—*Geta* in *Prophetess*—*Barnaby Brittle* in *Amorous Widow*—\*in *Anniversary*, or *Sequel to Lethe*—*Col. Feignwell*—*Falstaff* in *Merry Wives*.

1758-1759. *Cimberton* in *C. L.*—*Sir Francis Wronghead*—*Gomez* in *S. F.*—*Dashwell* in *London Cuckolds*—*Don Manuel*—*Marplot*—\**Dr. Matho* in *Lady's Choice*—*Thomas Filbert* in *What d'ye call it*—*Shylock*—*Don Lewis* in *Love makes a Man*—*Guzzle* in *Cobler of Preston*.

1759-1760. Justice Clack in Jovial Crew—\*Randal in Spirit of Contradiction—Numps in Tender Husband—Sir Joseph Wittol.

1760-1761. Squire Groom — Young Cash in Wife's Relief—\*Macfinin in English Tars in America.

1761-1762. Falstaff in Henry 4th part 2d—\*Pappillion in Lyar—Vellum—Alphonso in Pilgrim—Major Oakly—Colly in Merry Counterfeit—Sir John Brute—in Twins, or Comedy of Errors—no doubt one of the Dromios—Gaffer Gubbins in Dragon of Wantley—Moneytrap.

1762-1763. Sir Francis Gripe—Honeycombe in P. H.—Old Philpot—Clown in All's well—\*Justice Woodcock—Sir Callaghan in Love a-la-Mode.

1763-1764. Pamphlet in Upholsterer—Sir William Belfond in Squire of Alsatia—Sir John English in Country Lasses—\*Sir Philip Figurein in No one's enemy but his own—\*Drugget in What we must all come to—Midas —\*in False Concord, probably Sudley—Crack in Sir Courtly Nice—Polonius—\*in Absent Man by Hull.

1764-1765. \*Sir Liquorish Trapgold in Guardian Outwitted—Grumio—\*Sir Harry Sycamore—Statira in Mock Rival Queens—Old Mask in Musical Lady.

Hay. 1765. \*Gruel and \*Mrs. Loveit in Commissary.

C. G. 1765-1766. \*Sir Antony Withers in Summer's Tale—\*Mr. Belmont in Double Mistake—Sancho in Mistake—Old Bellair in Man of the Mode—Peachum—\*Ned in All in the Right.

1766-1767. \*Kreigsman in Accomplished Maid—\*Oldcastle in School for Guardians—\*Guzman in Perplexities—\*Wagg in Love in the City.

Hay. 1767. \*Abrahamides in Tailors—Hartop in Knights—in Orators.

C. G. 1767-1768. Freeport in English Merchant—\*Vandunke in Royal Merchant, as Opera—\*Croaker in Good-natured Man—Col. Oldboy—Coupee in Virgin Unmasked—\*Hearty in Cottagers.

1768-1769. \*Western in Tom Jones.

1769-1770. \*Cross in Man and Wife—\*Alexander in Court of Alexander.

1770-1771. Capt. Ironsides—\*Pantaloon in Portrait.

1771-1772. \*Sir Andrew Melville in Hour before Marriage—\*Governor Anderson in Wife in the Right.

1772-1773. Gardiner in Henry 8th—\*Grub in Cross Purposes—Obediah Prim—\*Hardcastle—Gripus in Amphitryon—Griskin in Trip to Scotland.

1773-1774. Major O'Flaherty—\*Sir Solomon Bauble in Duellist—\*Golding in Man of Business—in South Briton—probably Sir Terence O'Shaughnesy.

1774-1775. Dogberry—\*Sir Hector Strangeways in Romance of an Hour—\*Sir Anthony Absolute.

Shuter was in Ireland in the Summers of 1761 and 1763, but he does not seem to have played any new character there.

\* *Originally.*

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## HAY. 1776.

The theatre was opened in May, and then shut again till D. L. closed—few of the plays had the name of the characters in the bills.

May 20 or 22. Bankrupt. Sir Robert Riscounter = Foote : Sir James Biddulph = J. Aikin : Pillage = Palmer : Resource = Fearon : Margin = Baddeley : Robin = Whitfield : Phelim O'Flam = Bannister : James = R. Palmer : Lady Riscounter = Miss Sherry : Lydia = Mrs. Jewell : Lucy = Miss Ambrose : Kitty = Miss Platt.

June 12. Never acted, the Contract. Col. Lovemore (an old bachelor) = Parsons : Commodore Capstern = Bannister : Captain Spritely = R. Palmer : Martin = Whitfield : Miss Eleanor Briggs (an old maid) = Mrs. Gardner : Maria = Miss Essex : Betty = Miss Platt :—Col. Lovemore and Miss Eleanor Briggs, when young, formed a mutual attachment—being prevented by their friends from marrying, they entered into a Contract never to marry any body else—after a lapse of many years the Colonel returns from abroad—he is become enamoured of Maria, and Miss Briggs of Capt. Spritely—they both wish to get rid of the contract—the Colonel introduces Maria as his niece—Miss Briggs introduces Capt. Spritely as her nephew—the old people tear the contract—but on finding that Capt. Spritely and Maria are mutually in love, they agree to fulfil the contract, that they may not be laughed at—this is

a pretty good C. in 2 acts—it is attributed to Dr. Franklin—see Cross Partners Hay. Aug. 23 1792.

19. Cozeners, with an additional scene—Dr. Helbore = Baddeley : Prig = Parsons :—Edwin made his 1st appearance this night—he was on the Irish stage in 1765-1766—and was engaged at Bath about 1768—he came to the Hay. to supply the place of Weston in some degree—his 1st character was Flaw, when his success was not equal to the expectations of his friends—but in Jobson he was received with great applause, and his 3d character, Billy Button, established his reputation. (*Edwin's Life.*)

July 8. Padlock. Don Diego = Edwin.

10. Orators, and Taste. Foote acted Lady Pentweazel, and Lecturer.

16. Nabob—20. Maid of Bath.

27. Patron. Sir Thomas Lofty = Foote : Sir Peter Pepperpot = Whitfield : Rust = Parsons.

Aug. 2. Foote acted Bayes—his performance in this part was an odd mixture of his own dialogue and that of the original piece, which he contrived to make coalesce as well as he could—his fancy was so exuberant, his conceptions so ready, and his thoughts so brilliant, that he kept the audience in continual laughter—public transactions, the flying follies of the day, debates in grave assemblies, absurdities of play-writers, politicians and players, all came under his cognizance and all felt the force of his wit ; in short he laid hold of every thing and every body, that would furnish materials for the evening. (*Davies.*)

17. Never acted, the Capuchin. O'Donnovan (the Capuchin) = Foote : Sir Harry Hamper = Parsons :



Dr. Viper (his travelling tutor) = Palmer : Minnikin (a pin-maker) = Edwin : Kit Codling (a fishmonger) = Bannister : Dick Drugget = R. Palmer : Tromfort (an innkeeper) = Baddeley : Colonel = L'Éstrange : Mrs. Minnikin = Miss Sherry : Mrs. Clack (her sister) = Miss Platt : Jenny Minnikin = Mrs. Jewell.

The Trip to Calais and the Capuchin were printed together in 1778—in the Trip to Calais, Minnikin wishes Jenny to marry Kit Codling—she is in love with Dick Drugget, her father's apprentice—Dick and Jenny run off to Calais—they are soon followed by Minnikin and his family—Tromfort recommends Jenny to put herself into a convent for the present—as Jenny pretends to have an inclination to turn Catholic, there is some difficulty in getting her out of the convent—Mrs. Clack, who is a mantua-maker, and who had worked for Lady Kitty Crocodile, applies to her ladyship for her interest—at the conclusion Lady Kitty takes Jenny under her protection as a humble companion—Lady Kitty receives Mrs. Clack in the Chamber of Tears—she affects to be inconsolable for the death of her husband, and concludes the scene with having a fit—she falls on the ground unintentionally, and curses the chair for having missed it—Foote meant Lady Kitty for the Duchess of Kingston—the Duchess, when a young woman, had made herself much talked of for going to a masquerade in the character of Iphigenia as about to be sacrificed—the Duchess was suspected of bigamy, and afterwards convicted of it—Lady Kitty alludes to Iphigenia—and recommends Jenny to marry both her suitors—by the interest of the Duchess, the Trip to Calais was refused a license—

and Foote was obliged to alter his piece to the Capuchin—instead of Lady Kitty, he introduced Sir Harry Hamper and Dr. Viper—he also considerably extended the character of O'Donnovan—Sir Harry, who was originally a tradesman, had succeeded to a title and a good fortune by the death of his brother—tho' he is 70 years old, yet he wishes to acquire all the fashionable vices—O'Donnovan and Dr. Viper assist Sir Harry in a plan for seducing Jenny—she is rescued by her friends—the Capuchin is a better play than the Trip to Calais.

Sept. 2. Jewell's bt. Never acted there, Double Dealer. Maskwell = Palmer: Sir Paul Plyant = Foote: Careless = J. Aikin: Brisk = Whitfield: Lord Froth = Parsons: Lord Touchwood = Fearon: Mellefont = L'Estrange: Lady Touchwood = Miss Sherry: Lady Froth = Miss Ambrose: Lady Plyant = Mrs. Gardiner.

Foote acted every night the last week—in the course of the season Baddeley acted Mrs. Loveit and Vamp—Parsons acted Jerry Sneak and Sir Gregory Gazette.

Foote seems to have begun the Trip to Calais in 1774, and to have finished it in 1775—it has been said, but not proved, that Foote wanted to extort an unreasonable sum of money from the Duchess for the suppression of his play—when he was refused a license for it, he said nobody could prevent him from reviving the Funeral, and that he would play Lady Brumpton himself—Foote wrote to the Licenser and published his letter as an appeal to the Public in 1775—he also wrote to the Duchess and said, that a Member of the Privy Council having stated to him

that the publication of the Trip to Calais, with the dedication and preface, would be of infinite ill consequence to her affairs, he would give up to that consideration, what neither her Grace's offers, nor the threats of her agents could obtain.

To this the Duchess answered—"A Member of  
" *your* Privy Council can never hope to be of a  
" Lady's Cabinet—I know too well what is due to my  
" own dignity to enter into a compromise with an  
" extortionate assassin of private reputation—if I  
" before abhorred you for your slander, I now despise  
" you for your concessions—it is a proof of the illi-  
" berality of your satire, when you can publish or  
" suppress it, as best suits the needy convenience of  
" your purse—you had first the cowardly baseness  
" to draw the sword, and if I sheath it, till I make  
" you crouch like the subservient vassal you are,  
" then there is not spirit in an injured woman, nor  
" meanness in a slanderous buffoon"—she then  
abuses Foote's family ; talks of being clothed in her  
innocence, &c.—and concludes with a P. S. that he  
should have had the letter sooner, but the Servant  
had been a long time in writing it.

Foote in reply said—that he had rejected her splendid offers for suppressing the Trip to Calais, with the contempt they deserved ; and that the protection of the public had placed him beyond the reach of her bounty \* \* \* —that in those scenes, which she so unaccountably applies to herself, there is not the slightest hint at the little incidents of her life—that he is happy however to hear that her robe of innocence is in such perfect repair—that he was afraid it might have been a little the worse for wear ;

and hopes it may hold out to keep her warm the following winter—he then triumphantly vindicates his father and mother, and says that the latter, tho' she lived to be 80, was married but once—which would surprise her Grace—he adds, “pray is not “J——n the name of your female confidential “Secretary—the pious Parson, whom you have converted into a chambermaid,” &c. (*Town and Country Magazine* 1775.)

Dr. Jackson was the person whom Foote in the *Capuchin* calls Dr. Viper—he resided mostly at the Duchess of Kingston's house—he encouraged the prosecution against Foote—he was himself afterwards sentenced to be hanged for rebellion in Ireland—see *Royalty theatre* 1787.

What Foote says to the Duchess about there being nothing in the scenes applicable to her, is either ironical, or impudent to the last degree.

Lady Kitty Crocodile was said to have been at the same time a Maid of Honour, a married woman, and a W——e.

From the first report of Foote's Trip to Calais being in contemplation, obscure hints and inuendoes appeared occasionally in the newspapers relative to his private character; which, from their particularly appearing in the newspaper of which Jackson was editor, the public unanimously attributed to this man—Foote felt much embarrassed under this load of obloquy, and for some time hesitated what to do—he took the advice of a select party of his friends; who were unanimous for his opening the theatre at the usual time, and throwing himself on the protection of the public—accordingly on May 20 the house

was opened with the Bankrupt—when the curtain drew up, Foote made a very proper address to the audience, and was honoured both at that moment, and throughout the whole course of the Comedy, with the most unbounded applause—the plan however was too deeply laid to be abandoned for this temporary check—after an interval of some few months the affair was brought into the King’s Bench, when a special jury without leaving the box returned a verdict in Foote’s favour—but tho’ Foote was honourably acquitted, yet the stigma of the charge preyed on his mind, and shortened his life—Cooke in his *Life of Foote* gives a very good account of the whole business.

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BATH 1775-1776.

Oct. 17. Chances. Don John = Henderson.

21. Hypocrite. Dr. Cantwell = Blisset : Darnley = Dimond : Col. Lambert = Didier : Mawworm = Edwin : Charlotte = Mrs. Didier :—with Guardian. Sir Charles Clackit = Edwin.

24. Revenge, Ghost, and Recruiting Serjeant.

Dec. 2. English Merchant. Freeport = Keasberry : Lord Falbridge = Dimond : Molly = Mrs. Didier :—with Dragon of Wantley. Gaffer Gubbins = Edwin.

14. Edward and Eleanora. Edward = Diamond :  
Selim = Henderson : Eleanora = Miss Mansell.

16. By Command of the Duke and Duchess of  
Cumberland. She Stoops to Conquer, and Two  
Misers.

No more bills.

Henderson, during the summer of 1775 had performed with Reddish at Bristol, where from the accidental indisposition of a performer on Aug. the 17th he played Falstaff—(*Ireland*)—he is said to have played Oakly at Bath and Alcanor at some other place—the precise time is uncertain.

### LIVERPOOL BILLS 1776.

June 7. Busy Body. Sir Francis Gripe = Wilson :  
Miranda = Mrs. Wilson :—with Devil to Pay. Job-  
son = Wilson : Nell = Mrs. Wilson.

8. She Stoops to Conquer. Tony Lumpkin =  
Wilson : Miss Hardcastle = Mrs. Wilson :—with Vir-  
gin Unmasked. Blister = Wilson : Miss Lucy = Mrs.  
Wilson.

10. Suspicious Husband. Ranger = Lewis of  
C. G., his 1st appearance there : Clarinda = Mrs.  
Hunter, her 1st appearance there :—with Three

Weeks after Marriage. Sir Charles and Lady Racket = Lewis and Mrs. Wilson.

12. Jane Shore = Mrs. Hartley, her 1st appearance there.

19. Miser = Wilson : Mariana = Mrs. Wilson.

26. Maid of the Oaks. Old Groveby = Moody : Dupely = Lee Lewes : Hurry = Wilson : Lady Bab = Mrs. Wilson.

July 1. Jealous Wife. Oakly = Lewis : Major = Wilson : Lord Trinket = Lee Lewes.

3. Lady Jane Gray. Pembroke = Clinch : Duchess of Suffolk = Mrs. Barrington :—with, never acted there, Bon Ton. Sir John Trotley = Moody : Davy = Wilson : Lord Minikin (with the Prologue) = Lee Lewes : Miss Tittup = Mrs. Wilson.

10. Distressed Mother. Orestes = Lewis : Pyrrhus = Clinch : Hermione = Mrs. Hunter : Andromache = Mrs. Hartley.

11. West Indian. Varland = Wilson : Charlotte Rusport = Mrs. Wilson : Lady Rusport = Mrs. Pitt.

12. Provoked Husband. Lord Townly = Lewis : Squire Richard = Wilson : Lady Townly = Mrs. Hunter : Miss Jenny = Mrs. Wilson.

15. Venice Preserved. Jaffier = Clinch : Pierre = Lewis : Belvidera = Mrs. Hartley.

17. Merchant of Venice. Shylock = Moody : Launcelot = Wilson.

19. Mr. and Mrs. Wilson acted Scrub and Mrs. Sullen.

22. Fair Penitent = Mrs. Hartley : Horatio = Clinch.

24. Runaway. George Hargrave = Lewis : Justice = Wilson : Lady Dinah = Mrs. Pitt.

29. All for Love. Antony = Clinch.

Aug. 2. Conscious Lovers. Young Bevil = Lewis : Tom = Lee Lewes : Cimberton = Wilson : Indiana = Mrs. Hartley : Phillis = Mrs. Wilson.

5. Rule a Wife. Leon = Lewis : Copper Captain = Lee Lewes : Estifania = Mrs. Wilson : Old Woman = Mr. Wilson.

7. Mrs. Hartley acted Eleanora, with Lottery. Jack Stocks = Lee Lewes : Cloe = Mrs. Wilson.

9. Man of Quality. Lord Foppington = Lee Lewes : Sir Tunbelly Clumsey = Wilson : Miss Hoyden = Mrs. Wilson.

12. Theodosius. Varanes = Lewis : Theodosius = Clinch : Athanais = Mrs. Hartley.

14. Never acted there, Peep behind the Curtain. Glib = Lewis : Sir Macaroni Vertu = Lee Lewes : Lady Fuz = Mrs. Pitt : 1st Sweeper = Mrs. Barrington.

19. Clinch's bt. Runaway. Emily = Mrs. Hartley :—with Reprisal. Maclaymore = Lee Lewes : Block = Wilson.

21. Mrs. Wilson's bt. Never acted there, Amphitryon. Amphitryon = Clinch : Mercury = Lee Lewes : Phædra = Mrs. Wilson.

26. Lee Lewes' bt. Not acted 16 years, Every Man in his Humour. Kitely = Lewis : Bobadill = Lee Lewes : Master Stephen = Wilson : Brainworm = Moody : Dame Kitely = Mrs. Hartley.

28. English Merchant. Freeport = Clinch : Spatter = Lee Lewes : Lord Falbridge = Lewis : Lady Alton = Mrs. Hunter : Amelia = Mrs. Hartley : Molly = Mrs. Wilson :—with, never acted there, Spleen. Doyley = Lee Lewes : Rubrick = Wilson.



30. Cleonice. Orontes = Lee Lewes.

Sep. 2. Wilson's bt. Henry 4th. Falstaff = Wilson, 1st time : Hotspur = Clinch : Lady Percy = Mrs. Hartley.

4. Cymon. Linco = Wilson : Fatima = Mrs. Wilson :—with Man and Wife. Marcourt = Lee Lewes.

6. Mrs. Hunter's bt. Mourning Bride. Osmyn = Lewis : Zara = Mrs. Hunter : Almeria = Mrs. Hartley :—with Irish Widow. Whittle = Wilson : Kecksey = Lee Lewes : Widow Brady = Mrs. Hunter.

9. Moody's bt. School for Wives. Belville = Lewis : Gen. Savage = Wilson : Capt. Savage = Lee Lewes : Miss Walsingham = Mrs. Kniveton.

11. Mrs. Hartley's bt. Grecian Daughter. Evander = Clinch : Phocion = Lee Lewes : Euphrasia = Mrs. Hartley.

13. Mrs. Kniveton's bt. Edward the Black Prince. Edward = Clinch : Arnold = Lewis : Ribemont = Mahon : Cardinal = Lee Lewes : Mariana = Mrs. Hartley.

14. Lee Lewes acted Scrub.

16. For bt. of Lewis. Man's the Master. Don John = Lewis : Jodelet = Lee Lewes : Lucilla = Mrs. Hartley : Bettris = Mrs. Pitt.

Lewis and Mrs. Hartley acted several of their usual characters. (*Bills from Mr. Field.*)

## VICTOR.

Victor in 1776 published his works in 3 vols. by Subscription.

Vol. 1st consists of Original Letters—they contain some theatrical information, but the dates are not to be depended on—in the 100th letter there is a passage about Dr. Young, which could not have been in the original Manuscript.

Vol. 2d consists of 4 dramatic pieces.

1. Altamira—the scene lies in the house and gardens of Belfort near Bologna—Gonsalvo, the heir to the Duke of Milan, wanted to marry Lucidora the younger daughter of Belfort—the Duke of Bologna wished his own son, Bellario, to marry Lucidora—Bellario and Altamira, the elder daughter of Belfort, were mutually in love—Altamira was so disinterested that she went into a convent—she was generally supposed to be dead—Bellario, with this impression on his mind, had married Lucidora—a war ensued between the Dukes of Milan and Bologna—Bellario takes Gonsalvo prisoner—he is exchanged for the Duke of Bologna who is in prison at Milan—Altamira is found in a convent at Cremona—she is prevailed on to return to her father's house as he is inconsolable for her loss—Gonsalvo now wants to marry Altamira—she rejects his offer—the love between Bellario and Altamira is renewed—Bellario's passion gets the better of his reason—Altamira keeps her love within due bounds—she is however, but with reluctance, persuaded to allow him to visit her at midnight—a noise is heard, and they retire into her

chamber—Gonsalvo had formed a plan for carrying off Altamira by force—he and two soldiers enter Altamira's chamber—Bellario drives back the soldiers—Bellario and Gonsalvo fight—each of them is wounded—Gonsalvo dies, but not on the stage—the circumstances of the case are such, that Altamira is believed to have been too intimate with Bellario—Bellario is led on the stage in a dying state—he acknowledges his intended guilt, but exculpates Altamira—Altamira kills herself—Victor seems to have managed this point badly—as Altamira was conscious of her own innocence, it was more natural that she should return to the convent than that she should commit suicide—the love scenes of this T. have considerable merit—the political part of the plot is bad—Victor in his preface says, that the subject of his play was partly taken from what really happened to Lord Grey, and partly from a similar story in the History of Italy, between the ducal houses of Milan and Bologna—this T. had been written above 50 years—it was intended for representation in 1733, but not acted—Victor had at one time thoughts of bringing it on the Irish stage, and was mortified that Barry, whom he had fixed on to act Bellario, had left that kingdom—in 1766 he revised his play—he had long before that time showed it to Garrick, who insisted that there was an unhappiness in the fable, that would not fail to give umbrage to an audience.

2. Fatal Error—this T. is in 3 acts, and in prose—Sir Charles and Lady Frankford were a very happy couple—business had compelled Sir Charles to be absent from home for about a month—during that time, Cranmore, who was his particular friend, had

seduced Lady Frankford—here the play begins—Lady Frankford is sincerely penitent for what she has done—Cranmore is chiefly anxious to conceal what had passed from Sir Charles—Lady Frankford's remorse preys on her health—Sir Charles on his return is distressed at finding her ill—Lord Bellgrove is Lady Frankford's brother—he overhears a conversation between her and Cranmore which puts their former intimacy beyond a doubt—Lord Bellgrove and Cranmore fight—the latter is killed—Lady Frankford takes poison—Sir Charles forgives her before her death—the circumstance on which every thing turns, having taken place before the play begins, the play itself is consequently void of incident, but on the whole it has considerable merit—the plot is stolen from a Woman killed with Kindness—see the 4th vol. of Dodsley 1744—the wife in Heywood's play is a more interesting character than in Victor's.

3. *Fortunate Peasant, or Nature will Prevail*—Mrs. Habberd Senior and Mrs. Habberd Junior are sisters, and of a middle age—they are also Devotees—particularly the elder of them—Doucín, a priest, is an inmate in their house, and a director of the family—Mrs. Habberd Junior had fainted on the New Bridge—Jacob, the Peasant, had given her his assistance—she engages him as a servant—she falls in love with him, and determines to marry him—Doucín and Mrs. Habberd Senior do their utmost to prevent the match—Mrs. Habberd Junior persists in her determination—this C. is translated from the French—it would be rather dull in representation, but it is well written, and affords considerable plea-

sure in the perusal—the catastrophe, as it concerns Doucin, is bad—his intrigue with Mrs. Habberd Senior's woman is discovered—he says he will renounce his function, and marry Mrs. Habberd Sen.

4. Sacrifice, or Cupid's Vagaries—this is a musical Mask in 2 acts—Victor says—“ this very juvenile performance was written so long ago, that I have forgot from whence it was taken”—it is taken from Lilly's Gallathea—Victor has altered the catastrophe—there is no transformation—Phillida and Lucilla (Gallathea) are united to two Swains—Victor, by not fixing the scene in any particular place, has avoided an absurdity of which Lilly had been guilty.

Vol. 3d consists of his Poems.

The account given of Victor in the *Biographia Dramatica* is written with much ill-nature—among other things he is said to have been so lavish of the pronoun *I* in his history of the stage, that Churchill observed—“ Victor ego ” should have been its motto—it is not true that Victor in his history of the stage is too lavish of the pronoun *I*—that is a most disgusting monosyllable when it occurs too often ; but it is necessary sometimes to speak in the first person—Murphy says Victor was a most worthy man—Theo. Cibber in his *Life of Booth* tells us (page 26) that Victor's goodness of heart made him most valued by those who were best acquainted with him ; and that as Treasurer and Assistant Manager to Sheridan at Dublin, he, by his care, honesty, and gentleman-like behaviour, gained the good-will of all who were any ways concerned with the playhouse.

The Editor of the *B. D.* says Victor was brought

up a barber—this cannot be strictly true, as Victor himself tells us (see his 3d Letter) that he was 3 years under an eminent schoolmaster, with whom he appears to have kept up an intimacy as long as they both lived—Victor might probably have been placed under a barber, and afterwards sent to school, in consequence of having displayed abilities superiour to his situation—if such were really the fact, it was a circumstance greatly to his credit.

Victor published a History of the London and Dublin theatres in 3 vols.

Vol. 1. This vol. consists chiefly of his account of the Dublin stage—as he relates what passed under his own eye, this is the most valuable part of his work.

Vol. 2. In this vol. he attempts to give a list of the new and revived plays in London from 1713 to 1759—he is shamefully incorrect—for instance, he mentions the Bold Stroke for a Wife as coming out at D. L.—and the Drummer as coming out at L. I. F.

Vol. 3. In this vol. he gives a list of the new plays at D. L. and C. G. from 1760 to 1771—he is tolerably correct, as he was about this time treasurer at D. L.—all the vols. contain some miscellaneous articles—and on the whole we are obliged to Victor for a considerable quantity of valuable information.

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## D. L. 1776-1777.

Garrick had sold his moiety of the Patent, &c. to the younger Sheridan, Lindley, and Dr. Ford for £35,000—in 1778 Sheridan was obliged to buy Lacy's moiety at a price exceeding £45,000—in order to enable Sheridan to complete this purchase, he consented to divide his original share between Dr. Ford and Lindley, so as to make up each of theirs a quarter—but the price at which they purchased from Sheridan, was not at the rate at which he bought from Lacy, though at an advance on the price paid to Garrick — Sheridan afterwards purchased Dr. Ford's quarter for £17,000, subject to the incumbrance of the additional renters — by what spell Sheridan conjured up all these thousands, it would be difficult accurately to ascertain. (*Moore's Life of Sheridan.*)

Sep. 21. An occasional Prelude called New Brooms—after which, Twelfth Night. Malvolio = Yates, 1st time for 10 years : Olivia = Mrs. Baddeley.

New Brooms was written by Colman at the request of Sheridan, who thought that whatever was said of the late manager, or his successors, would come with a better grace from an indifferent person, than from the parties concerned—the cast was—Crotchet = Dodd : Catcall = Palmer : Phelim = Moody : Sprightly = King : Sir Dulcimer Dunder = Parsons : Mezzetin = Baddeley : Miss Quaver = Mrs. Wrighten :—this little piece is well written, and was well acted—

Colman contrived to pay Garrick a neat compliment by quoting from Richard 2d—

“ As in a Theatre the eyes of men  
 “ After a well-graced Actor leaves the stage  
 “ Are idly bent on him that enters next.”

—he also introduced some ironical compliments on Operas—Crotchet observes “ that Operas are the  
 “ only real entertainment—the plain unornamented  
 “ Drama is too flat—common dialogue is a dry imi-  
 “ tation of nature, as insipid as real conversation ;  
 “ but in an Opera the dialogue is refreshed by an  
 “ Air every instant—two Gentlemen meet in the  
 “ Park for example, admire the place and the weather;  
 “ and after a speech or two, the Orchestra take their  
 “ cue, the music strikes up, one of the characters  
 “ takes a genteel turn or two on the stage during the  
 “ Symphony and then breaks out—

“ When the breezes  
 “ Fan the trees-es,” &c.

he afterwards adds “ that nature has nothing to do  
 “ with an Opera—and that dramatic pieces unadorned  
 “ by dance and scenery and unenlivened by music  
 “ will never be able to make a stand against Opera  
 “ and Pantomime—all men have eyes and ears, but  
 “ all men have not the like understandings”—  
 Sprightly and Catcall plead for the legitimate Drama.

Oct. 3. Fair Penitent—5. Miss Pope returned to D. L. and made her 1st appearance in Miss Sterling.

25. Conscious Lovers. Young Bevil = Smith : Tom = King : Myrtle = Jefferson : Cimberton = Waldron : Sealand = J. Aikin : Indiana = Miss



Younger : Phillis = Miss Pope :— with, 6th time, Christmas Tale as a Farce. Tycho = Dodd : Camilla = Mrs. Baddeley.

29. Medea—1st time for the theatre.

Nov. 4. Tamerlane. Tamerlane = Palmer : Bajazet = Smith : Moneses = Reddish : Axalla = Grist, 1st time : Arpasia = Miss Younger.

6. Gamesters—as before.

16. Not acted 10 years, Roman Father. Horatius = Bensley : Publius = Smith : Valerius = Brereton : Tullus Hostilius = Jefferson : Horatia = Mrs. Yates : Valeria = Miss Hopkins.

19. Not acted 16 years, Old Batchelor. Heartwell = Bensley : Bellmour = Smith : Sir Joseph Wittol = King : Fondlewife = Yates : Capt. Bluff = Moody : Vainlove = Reddish : Setter = Baddeley : Sharper = Farren : Lætitia = Mrs. Abington : Belinda = Miss Younger : Lucy = Miss Pope : Araminta = Mrs. Baddeley : Silvia = Miss Essex, 1st appearance at D. L. : —on Nov. 27 Vernon and Miss P. Hopkins acted Vainlove and Silvia.

21. Never acted, Hotel, or Double Valet. Trimwell = King : Sir Jacob Thrift = Parsons : Sir John Seymour = Davies : Neville = Brereton : Clarissa = Miss P. Hopkins : Flavia (daughter to Sir Jacob) = Miss Jarratt : Tabby (her maid) = Mrs. Wrighten : —Sir Jacob had contracted Flavia to George Montague—on hearing that Montague is dead, he consents to his daughter's marriage with Sir John Seymour—Clarissa Montague assumes the character of her brother—and is received as such by Sir Jacob—she desires Sir Jacob to get her cash for a bill—he agrees to do so—Trimwell engages himself as

a servant, first to Clarissa, and then to Neville—both of whom lodge at the same Hotel—Sir Jacob leaves £100 with Trimwell, and tells him to give them to his master—Trimwell by mistake gives the money to Neville—at the conclusion, Sir John Seymour and Neville marry Flavia and Clarissa—this is an indifferent Farce by Vaughan.

25. Mrs. Melmoth made her 1st appearance at D. L. in *Lady Macbeth*.

28. Drummer. Tinsel = Dodd : Vellum = Parsons : Sir George Truman = J. Aikin : Butler = Baddeley : Coachman = Moody : Abigail = Miss Pope : Lady Truman = Mrs. Hopkins.

29. Not acted 5 years, *Love for Love*. Valentine = Reddish : Foresight = Parsons : Tattle = King : Sir Sampson Legend = Moody : Scandal = Bensley : Ben = Yates : Jeremy = Baddeley : Angelica = Miss Younge : Mrs. Frail = Miss Pope : Miss Prue = Mrs. Abington : Mrs. Foresight = Miss Sherry.

Dec. 5. Never acted, *Selima and Azor*. Azor (a prince) = Vernon : Scander (a merchant) = Bannister : Ali (his slave) = Dodd : Selima (one of Scander's three daughters) = Mrs. Baddeley :—acted with considerable success—Scander and Ali take refuge from a storm in the palace of Azor—they see no person—but a table with a supper arises from below the stage—after supper Scander gathers a rose as a present for Selima—Azor appears in a hideous shape, to which he had been reduced by a Fairy for his vanity—he reproaches Scander for taking the rose—and insists that he should give up to him one of his daughters—Scander promises either to do so, or to return himself—Selima learns from Ali what had

happened—she surrenders herself to Azor—she is at first shocked at his appearance, but afterwards loves him for the kindness with which he treats her—the Fairy restores Azor to his proper shape, and the piece concludes with the marriage of Selima and Azor—this Persian Tale is attributed to Sir George Collier—it is professedly taken from the French, and is as good as the generality of musical Entertainments.

10. Mrs. Robinson made her 1st appearance on the stage in Juliet—she had been introduced to Garrick previously to his retirement; he was much pleased with her, and particularly with the tone of her voice, which he frequently told her resembled that of Mrs. Cibber—he determined on acting with her on her 1st appearance, and fixed on Cordelia for her character—Mrs. Robinson married and laid aside all thoughts of the stage; but was afterwards prevailed on by Sheridan to resume her former intentions—she recited the principal scenes of Juliet in the green room (Brereton repeating the part of Romeo) and Garrick, who was present, without hesitation fixed on that part for her—he was indefatigable at the Rehearsals, frequently going through the whole character of Romeo himself until he was completely exhausted with the fatigue of recitation—on the night of the performance he sat in the Orchestra—Mrs. Robinson was received with great applause—she had an engagement previous to her 1st appearance, and received what was then considered as a handsome salary—she was a most beautiful woman and a very good breeches figure—Mrs. Robinson's Memoirs were written partly by

herself, and partly by a friend—they are not accurate as to theatricals, but more so than the generality of such sort of books.

Dec. 13. Never acted, Semiramis. Arzaces (general to Semiramis) = Smith : Oroes (high priest) = Reddish : Assures (prime minister to Semiramis) = Bensley : Mithranes (friend to Arzaces) = Grist : Otanes (devoted to Semiramis) = Farren : Semiramis (Queen of the East) = Mrs. Yates : Azema (a princess) = Mrs. Reddish :—acted 11 times—this is an indifferent T.—it is only Voltaire's play adapted to the English stage by Capt. Ayscough—a translation of the French piece was printed in 1760—nearly the whole of it is fiction—Ctesias and his followers give us a fabulous, but circumstantial account of Semiramis—they say nothing of her having killed her husband—Justin says that she was killed by her son—according to Voltaire, Semiramis and Assur had poisoned her husband Ninus—Assur had also given a poison to her son Ninias—he however recovered, and was brought up as Arzaces, his mother believing him to be dead—at the opening of the play Arzaces returns to court by the order of Semiramis—in the 3d act she, in a public assembly, declares her intention of making Arzaces her husband—claps of thunder are heard—the Ghost of Ninus rises from his monument, and addresses some few mysterious lines to Arzaces—in the 4th act Oroes tells Arzaces that he is Ninias—he gives him a letter in which Ninus says that he was poisoned by his wife—Ninias shews the letter to Semiramis—in the 5th act Ninias kills Semiramis, in the monument of Ninus, supposing her to be Assur—Assur, to the

surprise of Ninias, is brought in disarmed from the other side of the stage—Oroes points out Ninias to the people as their sovereign—Ninias condemns Assur to death—Semiramis pardons her son, and unites him to Azema, with whom he was in love—Voltaire has displayed a good deal of skill in the conduct of the plot—but the plot is improbable, and consequently unaffecting—the Ghost is ridiculous—there was, no doubt, such a woman as Semiramis—but her birth, her elevation, her reign, and her death, are all extraordinary, unnatural, and impossible, as related by the bulk of historians. (*Universal History.*)

The principal change, which Ayscough has made, is, that the Ghost of Ninus, instead of appearing at the public assembly, appears privately to Semiramis, Arzaces, and Oroes—he also makes Assures and Ninias, in the 5th act, fight—Assures is killed—the Epilogue by Sheridan is very good, but evidently founded on that to Douglas—in both the plays, several improper expressions occur, such as Mausoleum, Hymen, &c.

Oulton says—“ in this play Mrs. Reddish was “ cruelly treated—from her very first entrance on “ the stage to the last scene, she was violently hissed “ by the galleries—it was a regular attack, uniform “ in its sound and direction where she filled her part “ tolerably, as well as where she failed”—this actress was perhaps Mrs. Canning, who sometimes played as Mrs. Reddish—in the play as printed, the name of Miss Hopkins stands to Azema.

18. Smith and Brereton acted Don Felix and Col. Briton, each for the 1st time.

31. Way of the World. Mirabell = Smith : Fainall = Reddish : Witwou'd = King : Sir Wilful Witwou'd = Yates : Petulant = Baddeley : Waitwell = Parsons : Millamant = Mrs. Abington : Lady Wishfort = Mrs. Hopkins : Mrs. Marwood = Miss Sherry : Foible = Miss Pope : Mrs. Fainall = Mrs. Greville.

Jan. 4. Tempest revived. Prospero = Bensley : Ferdinand = Vernon : Stephano = Moody : Trinculo = Baddeley : Caliban = Bannister : Gonzalo = J. Aikin : Miranda = Young Lady : (Mrs. Cuyler) Ariel = Young Lady : (Miss Field.)

16. Never acted there, Rivals. Sir Anthony Absolute = King : Capt. Absolute = Palmer : Faulkland = Reddish : Acres = Dodd : Sir Lucius O'Trigger = Moody : Fag = Baddeley : David = Parsons : Lydia Languish = Mrs. Abington : Julia = Mrs. Baddeley : Mrs. Malaprop = Mrs. Hopkins : Lucy = Mrs. Wrihten :—with Harlequin's Invasion, 13th time, as revived. Harlequin = Wright : Snip = Parsons : Mercury = Davies : Simon = Moody : Gasconade = Baddeley : Dolly Snip = Miss Pope : Mrs. Snip = Mrs. Bradshaw.

22. Not acted 3 years, Merope. Dorilas = Vincent : Narbas = Packer : Polyphontes = Palmer : Merope = Miss Younge :—Vincent was well received—in Sep. he acted with Wilkinson on trial—his parts were Romeo, Tyrrel in the Fashionable Lover, and Hamlet—but as his voice seemed deficient, and he was too indolent to be perfect, Wilkinson declined giving him an engagement—Vincent afterwards went into the Church.

Feb. 3. Hamlet. Hamlet = Lacy, 1st time : Ghost = Reddish, 1st time.

17. Alexander the Great. Alexander = Lacy : Clytus = Hurst : Statira = Mrs. Robinson, 1st time : Roxana = Mrs. Melmoth.

20. Miss Pope acted Mrs. Cadwallader.

24. Never acted, Trip to Scarborough (altered from Vanburgh.) Lord Foppington = Dodd : Loveless = Smith : Young Fashion = Reddish : Sir Tunbelly Clumsey = Moody : Col. Townley = Brereton : Lory = Baddeley : Probe = Parsons : Berinthia = Mrs. Yates : Miss Hoyden = Mrs. Abington : Amanda = Mrs. Robinson :—the 5th night was deferred on account of Reddish's illness—on the 7th Palmer acted Young Fashion—this alteration was made by Sheridan—at first it experienced considerable opposition, but afterwards it was frequently represented—superiour abilities are apt to excite envy ; it is not wonderful therefore that some persons should have taken this opportunity of carping at the modern Congreve—when this play was first acted the Newspapers abused it ; and in 1779 Sheridan was asked in print, if he did not consider this C. as an illustration of what Dangle says in the Critic that “ Vanburgh and Congreve are obliged to undergo a “ bungling reformation ”—the Editor of the B. D. likewise censures it severely, but does not condescend to enter into particulars—in spite of all that has been said, it may confidently be affirmed that we have *very* few such good alterations of old plays as this—Sheridan has retained every thing in the original that was worth retaining, has omitted what was exceptionable, and has improved it by what he has added—particularly the 1st scene in the 5th act, which concludes that part of the plot which concerns

Loveless, &c. much better than it is concluded in the *Relapse*—it must be confessed that it is highly improbable (as Collier observed originally) that Sir Tunbelly and Lord Foppington should negotiate a match through the mediation of such a person as Coupler—this however is a fault radically inherent in the piece; and it certainly lies at Vanburgh's door and not at Sheridan's—Sheridan makes Loveless say—"it would surely be a pity to exclude the productions of some of our best writers for want of a little wholesome pruning; which might be effected by any one who possessed modesty enough to believe that we should preserve all we can of our deceased authors, at least till they are outdone by the living ones."

March 10. Smith acted Capt. Absolute for his bt.—he had acted the part Feb. the 7th—probably on account of Palmer's illness.

11. Miss Younge's bt. *Rivals*. Capt. Absolute = Palmer: Lydia Languish = Miss Younge:—with an historical Interlude called Margaret of Anjou. Margaret = Miss Younge:—this piece has not much to recommend it—it was printed by Jerningham in 1778 with some other poems—the greater part of it consists of a very long speech by Margaret, which is often suspended by the interposition of music—at the close of it a robber enters—he demands her treasure—she points to her child—Margaret discovers herself to him and the robber assists her in making her escape to France—Jerningham quotes the passage in Hume, on which he has founded his Interlude—the incident took place soon after the Battle of Hexham.



13. Funeral. Lord Hardy = Lacy, 1st time: Trim = King: Campley = Palmer, 1st time: Trusty = Packer: Lord Brumpton = Hurst: Sable = Moody: Puzzle = Baddeley: Lady Brumpton = Mrs. Hopkins: Lady Charlot = Miss Younge: Lady Harriet = Mrs. Baddeley, 1st time: Fardingale = Mrs. Bradshaw: Tattleaid = Mrs. Love.

20. Provoked Husband. Lord Townly = Lacy: —with, never acted, Milesian. Capt. Cornelius O’Gollagher = Moody: George Belfield = Bannister: Valentine Belfield = Vernon: Mr. Belfield = J. Aikin: Charles Marlove = Lamash: Isabella = Mrs. Baddeley: Melinda = Miss Collett:—this Comic Opera is attributed to Jackman—it is poor stuff.

31. Miss Pope’s bt. Way to keep him. Love-more = Reddish: Sir Bashful Constant = King: Muslin = Miss Pope, 1st time.

April 7. For bt. of Miss Hopkins. Never acted, All the World’s a Stage. Diggery (servant to Sir Gilbert) = Parsons: Sir Gilbert Pumpkin = Baddeley: Harry Stukely = Palmer: Charles Stanley (nephew to Sir Gilbert) = Farren: Miss Kitty Sprightly (ward to Sir Gilbert) = Miss P. Hopkins: Miss Bridget Pumpkin (his sister) = Mrs. Hopkins:—Kitty is play mad—Diggery thinks he can act Alexander—he instructs the other servants in the under parts—Stukely makes love to Miss Bridget in joke—Stanley makes love to Kitty in earnest—he marries her—this is an indifferent Farce by Jackman—it has met with more success than it deserves.

10. Mrs. Robinson acted Fanny Sterling for her bt.

11. Othello. Othello = Lacy: Iago = Reddish: Desdemona = Miss Younge.

17. Gamester—as before.

22. Miss Sherry acted Lady Macbeth for her bt.

24. Not acted 9 years, Revenge. Alonzo = Lacy.

25. Tempest, 15th time.

29. For bt. of Waldron, and Mrs. Greville. Not acted 9 years, Bold Stroke for a Wife. Col. Feignwell = King : Obediah Prim = Moody : Periwinkle = Parsons : Sir Philip Modelove = Baddeley : Anne Lovely = Mrs. Greville, 1st time : Mrs. Prim = Mrs. Bradshaw.

May 8. Never acted, School for Scandal. Sir Peter Teazle = King : Charles Surface = Smith : Joseph Surface = Palmer : Sir Oliver Surface = Yates : Crabtree = Parsons : Sir Benjamin Backbite = Dodd : Moses = Baddeley : Trip = Lamash : Snake = Packer : Rowley = J. Aikin : Careless = Farren : Sir Harry Bumper = Gawdry : Lady Teazle = Mrs. Abington : Mrs. Candour = Miss Pope : Lady Sneerwell = Miss Sherry : Maria = Miss P. Hopkins :—this C. was so admirably acted, that tho' it has continued on the acting list at D. L. from that time to this, and been several times represented at C. G. and the Hay., yet no new performer has ever appeared in any one of the principal characters, that was not inferiour to the person who acted it originally.

Plautus in his *Trinummus* l. 180, would furnish a very pat Motto for this play.

“ *Quod si exquiratur usque ab stirpe auctoritas,*

“ *Unde quicquid auditum dicant, nisi id appareat,*

“ *Famigeratori res sit cum damno et malo :*

“ *Hoc ita si fiat, publico fiat bono.*

“ *Pauci sint faxim, qui sciant quod nesciunt ;*

“ *Oclusioremque habeant stultiloquentiam.*”

This is just what Sir Peter says in the 2d act.

Sheridan has inserted a sentiment which cannot be too severely reprobated, as it is specious and consequently dangerous—Charles says to Rowley “ Justice is an old lame hobling beldam ; and I cannot get her to keep pace with Generosity for the soul of me”—to which Rowley might have replied with the strictest truth, “ no man is generous for giving away another person’s money ; and while he is in debt, he has no money, which he can with any propriety call his own.”

Moore says—“ In a late work, professing to be the Memoirs of Mr. Sheridan, there are some wise doubts expressed as to his being really the author of the School for Scandal,” to which, except for the purpose of exposing absurdity, I should not have thought it worth while to allude—it is an old trick of detraction—and one, of which it never tires—to father the works of eminent writers upon others \* \* \* and thus, Sheridan, according to his biographer, Dr. Watkins, must surrender the glory of having written the School for Scandal to a certain anonymous young lady, who died of a consumption in Thames Street—Moore has filled near 30 pages with extracts from Sheridan’s papers—they consist of rough sketches of the plot and dialogue of the School for Scandal—from which it appears that the play “ was the slow result of many and doubtful experiments, and that it arrived at length, step by step at perfection.”

The theatre closed June the 7th with the School for Scandal 20th time. (*Bills from Mr. Woodfall.*)

## C. G. 1776-1777.

Sept. 23. Recruiting Officer. Plume = Lewis, 1st time : Brazen = Woodward : Balance = Hull : Bullock = Dunstall : 1st Recruit = Quick : Sylvia = Mrs. Lessingham : Lucy = Mrs. Pitt :—with Mock Doctor. Gregory = Dunstall : Dorcas = Mrs. Pitt :—the play was preceded by a new piece, called News from Parnassus\*—this piece was not printed till 1786, when Murphy published an edition of his works—he gives the cast thus—Boccalini = Hull : Fitzfrolick (a pantomime poet) = Woodward : Rantwell (an actor) = Lee Lewes : Vellum (a bookseller) = Wilson : Rebus (a poet) = Quick : Catcall (a critic) = Whitfield :—but Wewitzer's name was in the bills, and not Whitfield's.

News from Parnassus was acted but 4 times—it contains some very sensible observations.

*Boccalini.* A Comedy was meant to be the mirror of life, “the proper study of mankind is man”—true Comedy serves that purpose—it helps to develop the discriminations of character, and to laugh folly out of countenance—Pathetic Comedy is a mere substitute for wit, humour and the powers of ridicule—Fustian Tragedy is another subterfuge  
\* \* \* Shakspeare wrote naturally—his language in

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\* Denham, in his verses on Fletcher, having stated the propriety of uniting Nature with Art, adds—

“ 'Twas this the ancients meant ; Nature and Skill

“ Are the two tops of their Parnassus hill.”

all his beautiful passages is the language of this hour—why should you write as if you were born 200 years ago? *the antique cast is a mere trick in writing*—Imitate nature, be simple without meanness, adorned without ostentation, touch the heart, and that is your sure road to success.

*Rebus* proposes to cull from Shakspeare a parcel of obsolete words.

*Boccalini*. Obsolete words in dialogue that should be natural?

*Rebus*. Yes, it is the rule for supporting the diction in all poetry, particularly with respect to the Drama.

*Rantwell to Boccalini*. My name is Rantwell, you may read it in Capitals 3 times a week in the play bills \* \* \* I hate to be silent in a scene—you have kept me here a long time without speaking a syllable, and that let me tell you is the hardest thing in acting. \* \* \*

*Boccalini*. Mr. Rantwell you profess to please; study to do it, let the actors write no verses on themselves, no paragraphs against their rivals—avoid frivolous dispute and attend to their business—*if the wasps of the newspapers bite and sting; remember that those little envenomed animals are generally most busy in the sunshine.*

*Rantwell*. I'll tell this in the Green-room, it may do some good \* \* \*

*Fitzfrolick*. Shall I be plain with you? I have tried various shapes to gratify my masters—an old servant Sir! I hope my endeavours have not been always unworthy—I have occasionally been prodigal enough to depart from nature; but I have had the

grace to return—to please has been my ambition, and sometimes trusting to my *head* and sometimes to my *heels*, I have reached the cheerful evening of life ; and if my patrons will now and then continue to bestow a smile, it will cheer me on the rest of my way.

*Boccalini*. Fairly spoken, and I dare say you will have your wish.

This of course is meant personally of Woodward—the allusion to his Prologue is obvious—he had before said, speaking of himself as Harlequin, “ my wit is not above 5 feet high at present, I could spring 10 feet formerly.”

A compliment is introduced to Garrick, who is called Shakspeare’s best commentator.

*Boccalini* concludes with saying—“ Let audiences support the decorum of the theatre—let Managers procure novelty by a due encouragement of genius —if new plays of value cannot be had, let them revive the old, but be sparing of alterations—they may lop excrescences and remove indecency ; but the form in which the fathers of the drama left their works, shows their own frame of thought, and ought to be respected—in a word, let Managers consider themselves as the head of a great warehouse ; procure the best assortment of goods, get proper hands to display them ; open their doors, be civil to their customers, and Apollo foretells that the generosity of the public will reward their endeavours.”

Sep. 25. She Stoops to Conquer, with Padlock.  
Don Diego = Reinhold : Mungo = Quick : Leander

= Mahon : Leonora = Miss Brown : Ursula = Mrs. Green.

27. Beggar's Opera. Macheath = Mattocks : Peachum = Wilson : Lockit = Dunstall : Filch = We-witzer : Polly = Miss Catley : Lucy = Mrs. Mattocks : Mrs. Peachum = Mrs. Pitt : Mrs. Slammekin = Mrs. Green:—with Cross Purposes.

30. Beggar's Opera. Polly = Miss Brown : Lucy = Miss Catley.

Oct. 2. Distressed Mother—as before.

7. Romeo and Juliet. Romeo = Ward, 1st appearance : Mercutio = Woodward : Juliet = Mrs. Jackson.

8. Venice Preserved. Jaffier = Barry : Pierre = Aikin : Belvidera = Mrs. Barry :—Barry appeared so infirm before the curtain drew up, that it was the general opinion he could not go through the part ; but no sooner was he warmed in the interest of the scene, no sooner did he feel the glow of love and tenderness, than he communicated his feelings to all around : he went through the play with the same animation, but returned to the Green-room almost in a state of insensibility. (*Cooke's Life of Macklin.*)

16. All in the Wrong. Belinda = Mrs. Bulkley, 1st time :—Miss Barsanti was not engaged.

17. Hamlet. Hamlet = Lewis, 1st time : Ghost = Aikin : King = Clarke : Horatio = Hull : Polonius = Quick : 1st Gravedigger = Dunstall : Osrick = Lee Lewes : Queen = Mrs. Jackson, 1st time : Ophelia = Mrs. Mattocks :—with Golden Pippin.

25. Jovial Crew. Oldrents = Booth, 1st time : Hearty = Reinhold : Vincent = Mattocks : Hilliard = Mahon, 1st time : Springlove = Wroughton : Justice

Clack = Quick, 1st time : Randal = Dunstall : Rachel = Miss Catley : Meriel = Miss Brown.

29. Macklin acted Shylock and Sir Archy.

31. Douglas. Douglas = Lewis : Old Norval = Clarke :—with (never acted there) the Bankrupt—Wilson—Wroughton—Dunstall—Quick and Mrs. Jackson—they probably acted Sir Robert Riscounter—Sir James Biddulph—Pillage—Margin and Lady Riscounter.

Nov. 1. Orphan. Castalio = Wroughton : Chamont = Lewis : Polydore = Aikin : Acasto = Clarke : Monimia = Lady, her 1st appearance.

2. Not acted 6 years, Way of the World. Mirabell = Lewis : Fainall = Wroughton : Witwou'd = Lee Lewes : Petulant = Woodward : Sir Wilful Witwou'd = Dunstall : Waitwell = Wilson : Milla-mant = Mrs. Barry, 1st time : Mrs. Marwood = Mrs. Mattocks : Lady Wishfort = Mrs. Pitt : Foible = Mrs. Green.

4. Conscious Lovers. Young Bevil = Lewis : Tom = Woodward : Myrtle = Wroughton : Cimber-ton = Quick : Sealand = Clarke : Indiana = Mrs. Hartley, 1st time : Phillis = Mrs. Mattocks.

7. Provoked Husband. Lord Townly = Lewis, 1st time : Sir Francis Wronghead = Macklin : Manly = Clarke : Squire Richard = Quick : Count Basset = Lee Lewes : John Moody = Dunstall : Lady Townly = Mrs. Barry : Lady Wronghead = Miss Macklin, 1st time : Lady Grace = Mrs. Lessingham : Miss Jenny = Mrs. Mattocks.

8. Citizen. Old Philpot = Quick.

11. Macklin acted Richard the 3d, and Sir Archy.



12. As you like it. Jaques = Clarke.

14. Ethelinda, or the Royal Convert. Hengist = Wroughton : Aribert = Lewis : Seofrid = Hull : Rodogune = Mrs. Ward, her 1st appearance there : Ethelinda = Mrs. Hartley :—with (never acted) Seraglio. Abdallah (the grand Bashaw) = Mattocks : Frederick (in love with Lydia) = Leoni : Reef = Reinhold : Venture = Quick : Goodwill = Dunstall : Lydia = Miss Brown : Polly = Miss Dayes : Curtis = Mrs. Green : Elmira = Miss Wewitzer, her 1st appearance :—acted 8 times—this is an insipid musical Entertainment by Dibdin—the scene seems to lie at Algiers—Lydia is a prisoner in the Seraglio—Frederick, with the assistance of the English Sailors, attempts to rescue her by force—Abdallah generously sets her at liberty—Baker's account of this piece in his edition of the B. D. is disgracefully bad—Jones has very properly omitted it.

15. Love for Love. Ben (with a song) = Macklin.

16. Englishman in Paris. Buck = Woodward.

19. Polly Honeycombe. Honeycombe = Quick : Scribble = Lee Lewes : Polly = Mrs. Wilson, 1st time : Mrs. Honeycombe = Mrs. Pitt.

21. Never acted there, Zenobia. Rhadamistus = Wroughton : Pharasmenes = Aikin : Teribazus = Lewis : Megistus = Hull : Zenobia = Mrs. Barry.

25. Dibdin's bt. (as author of Seraglio) Henry 8th. Queen = Mrs. Hartley :—rest as before.

26. Stratagem—as before.

28. Grecian Daughter. Evander = Barry : Dionysius = Clarke : Philotas = Ward : Melanthon = Hull : Phocion = Wroughton : Euphrasia = Mrs. Barry :—this is the last time that Barry's name was in the bills.

30. High Life below Stairs. Lovel = Ward : Duke's Servant = Lee Lewes : Philip = Wilson : Kitty = Mrs. Wilson.

Dec. 2. Macbeth. Macbeth = Macklin : Macduff = Clarke : Banquo = Aikin : Malcolm = Ward : Duncan = Hull : Witches = Dunstall, Mrs. Pitt and Quick : Lady Macbeth = Mrs. Hartley :—with Two Misers— at the bottom of the bill Barry was advertised for Lusignan, but he was taken ill, and did not act.

4. Maid of the Mill. Lord Aimworth = Mattocks : Sir Harry Sycamore = Wilson : Giles = Reinhold : Ralph = Quick : Fairfield = Hull : Patty = Mrs. Mattocks : Fanny = Miss Brown : Lady Sycamore = Mrs. Pitt.

5. Suspicious Husband. Ranger = Lewis : Strickland = Clarke : Frankly = Wroughton : Clarinda = Mrs. Bulkley : Mrs. Strickland = Mrs. Mattocks : Lucetta = Mrs. Green.

6. Never acted, Caractacus. Caractacus (King of the Silures) = Clarke : Arviragus (his son) = Lewis : Elidurus = Wroughton : Modred (the chief Druid) = Aikin : Mador (the chief Bard) = Hull : Vellinus = Ward : Aulus Didius (the Roman General) = Whitfield : Evelina (daughter to Caractacus) = Mrs. Hartley :—acted 14 times—Caractacus had resisted the Romans for 9 years—he was at last overpowered by them—he had retired to Mona—he intends to become a Druid—the Queen of the Brigantes sends her sons, Vellinus and Elidurus, to Mona (now Anglesea) for the purpose of putting Caractacus into the hands of the Romans by treachery—they are suspected as spies—Vellinus makes his escape—Elidurus exculpates himself—a battle takes place be-

tween the Romans and Britons—Arviragus is mortally wounded—he dies on the stage—Caractacus, Elidurus and Evelina are carried to Rome as prisoners—Mason's fine T., which was published in 1759, was now adapted to the stage by himself—the alterations which he made were very judicious, but not very important—he distinguished those parts of the Odes that he meant to be sung, from those which were to be recited by the chief Bard—Modred spoke a great deal of what in the first edition is attributed to the Chorus—Caractacus is written in imitation of the Greek Tragedies.

16. *Caractacus, with Country Wife*. Pinchwife = Lee : Sparkish = Lee Lewes : Country Wife = Mrs. Wilson, 1st time.

17. For the Theatrical Fund—acted but once for 20 years, *Double Dealer*. Maskwell = Aikin, 1st time : Sir Paul Plyant = Macklin : Lady Touchwood = Mrs. Jackson, 1st time : Lady Froth = Mrs. Mattocks, 1st time : Lady Plyant = Miss Macklin, 1st time :—rest as March 5.

18. Not acted 7 years, *Mourning Bride*. Osmyn = Lewis, 1st time : King = Clarke : Gonzalez = Hull : Zara = Mrs. Ward, 1st time : Almeria = Mrs. Hartley, 1st time.

26. *Henry 2d*. King = Aikin : Queen = Mrs. Ward, 1st time.

27. Never acted there, *Tempest*. Prospero = Hull : Ferdinand = Mattocks : Stephano = Wilson : Trinculo = Quick : Caliban = Dunstall : Miranda = Miss Brown : Ariel = Mrs. Farrel :—acted 6 times.

30. Woodward acted Stephano.

31. Wilson acted Stephano.

Jan. 1. Love in a Village—2. Refusal.

8. Not acted 5 years, Measure for Measure. Duke = Lee, 1st time : Lucio = Woodward : Angelo = Hull : Claudio = Wroughton : Clown = Dunstall : Isabella = Mrs. Jackson, 1st time :—with Comus.

13. Tempest. Stephano = Woodward :—this was his last time of acting—on this evening the Tempest was acted at both houses—(B. M.)—on the revival of the Tempest at D. L., the bill stated that it was Shakspeare's play, in 5 acts—at C. G. the bill stated, that Shakspeare's play, on account of the additional airs, was contracted to 3 acts.

17. Never acted there, Merope. Dorilas = Peile, his 1st appearance : Polyphontes = Hull : Narbas = Clarke : Merope = Mrs. Jackson : Ismene = Miss Leeson :—repeated on the 18th and 20th.

Feb. 1. Never acted, Sir Thomas Overbury. Sir Thomas Overbury = Lewis : Earl of Somerset = Wroughton : Earl of Northampton = Hull : Sir Gervas Elvis = Whitfield : Countess of Somerset = Mrs. Jackson : Isabella = Mrs. Hartley :—acted 11 times—this was not a new T., but only an alteration of Savage's play—for the particulars of the alteration made on this revival of it, see D. L. June 12 1723—Sheridan observes in the Prologue, that the fate of Tyrants, Heroes and States does not greatly interest one—he adds—

“ Too great for pity they inspire respect,  
 “ Their deeds astonish rather than affect ;  
 “ Proving how rare the heart that woe can move,  
 “ Which reason tells us, we can never prove.”

22. Never acted, Know your own Mind. Milla-mour = Lewis : Dashwould (a joker) = Lee Lewes :

Malvil (a hypocrite) = Wroughton : Bygrove = Aikin : Capt. Bygrove (his son—in love with Lady Jane) = Booth : Sir Harry Lovewit = Whitfield : Sir John Millamour = Fearon : Charles = Wewitzer : Lady Bell = Mrs. Mattocks : Miss Neville (a poor relation to Mrs. Bromley) = Mrs. Hartley : Mrs. Bromley (aunt to Lady Bell and Lady Jane) = Mrs. Jackson : Lady Jane (in love with Capt. Bygrove) = Miss Dayes : Madam La Rouge = Miss Ambrose :—acted 18 times—Millamour makes himself ridiculous by never knowing his own mind—he pays his addresses first to Lady Bell, next to Lady Jane, and then to Mrs. Bromley—at the conclusion he marries Lady Bell—Malvil lays a plan for seducing Miss Neville—she is rescued from him—and he is exposed—Sir Harry marries Miss Neville—this is a very good play—Murphy, in the Prologue, tells us that this Comedy had been written by him 9 years ago, and that it was to be his last—he then alludes to the death of Barry, and to the illness of Woodward, who was to have played Dashwould, and who died some few weeks after—Lee Lewes succeeded not only to that part, but to most of the rest of Woodward's characters.

March 17. Mrs. Barry's bt. Not acted 6 years, Twelfth Night. Malvolio = Wilson : Sir Andrew Aguecheek = Quick : Sir Toby Belch = Dunstall : Orsino = Lewis : Clown = Lee Lewes : Viola = Mrs. Barry, 1st time : Olivia = Mrs. Hartley : Maria = Mrs. Wilson.

April 7. Lewis' bt. Not acted 7 years, Countess of Salisbury. Alwin = Lewis, 1st time : Raymond = Wroughton : Grey = Clarke : Countess = Mrs. Barry :—with a Farce in 3 acts called the Jealous

Husband (taken from the Spanish Fryar)—Quick—Lee Lewes—Dunstall, and Mrs. Mattocks—they no doubt acted the parts which corresponded to Gomez—Lorenzo—Dominic, and Elvira.

10. Woodward's bt. Know your own Mind.

14. Mattocks' bt. Not acted 7 years, Tancred and Sigismunda. Tancred = Lewis, 1st time : Siffredi = Hull : Osmond = Clarke : Sigismunda = Mrs. Barry :—with Country Madcap. Ballad = Mattocks : Cantileno = Reinhold : Lord Bawble = Lee Lewes : Zorobabel = Quick : Country Madcap = Mrs. Mattocks : Mrs. Midnight = Mrs. Pitt.

16. Mrs. Lessingham's bt. Othello. Othello = Peile : Iago = Macklin : Cassio = Lewis : Brabantio = Hull : Roderigo = Lee Lewes : Desdemona = Mrs. Lessingham : Æmilia = Mrs. Mattocks :—with (never acted) Experiment. Wroughton, Lee Lewes, and Mrs. Lessingham—not acted again.

28. Quick's bt. Amphitryon. Jupiter = Lewis : Sosia = Quick : Amphitryon = Wroughton : Mercury = Whitfield : Judge Gripus = Wilson : Alcmena = Mrs. Hartley : Phædra = Mrs. Mattocks : Bromia = Mrs. Pitt :—after which (never acted) Tony Lumpkin's Adventures in a Trip to London. Tony Lumpkin = Quick :—with a Farce, (altered from Fielding, and not acted 17 years) called Don Quixote in England. Lee Lewes—Quick—Miss Valois, and Mrs. Pitt :—they probably acted Don Quixote—Sancho—Dorothea, and Mrs. Guzzle.

29. Not acted 6 years, Lionel and Clarissa. Lionel = Mattocks : Col. Oldboy = Wilson : Jessamy = Wewitzer : Sir John Flowerdale = Hull : Jenkins = Dunstall : Harman = Mahon : Clarissa = Mrs. Mat-

tocks : Diana = Miss Brown : Lady Mary Oldboy = Mrs. Green : Jenny = Mrs. Wilson : = with Citizen. Young Philpot = Lee Lewes : Maria = Miss Brown, 1st time :—this was her benefit.

30. Old Maid. Clerimont = Wroughton : Capt. Cape = Dunstall : Harlow = Whitfield : Miss Harlow = Mrs. Green : Mrs. Harlow = Mrs. Lessingham.

May 2. Wilson's bt. Never acted there, School for Wives. General Savage = Wilson : Belville = Lewis : Torrington = Quick : Connolly = Mahon : Leeson = Whitfield : Capt. Savage = Lee Lewes : Miss Walsingham = Mrs. Wilson : Mrs. Belville = Mrs. Jackson : Lady Rachel Mildew = Mrs. Pitt : Miss Leeson = Miss Leeson : Mrs. Tempest = Mrs. Whitfield : —with an Interlude called the Clock-Case, or Female Curiosity. Face = Wilson : Square = Robson : Magnum Bonum = Fearon : Triangle = Cushing : Compass = Wewitzer : Mrs. Square = Mrs. Pitt :—and Midas—the Interlude is not printed—Mrs. Square conceals herself in a clock-case with a view to overhear the secrets of the Freemasons—she is discovered.

5. For bt. of Wild, Prompter, and Mahon. Alexander the Great. Alexander = Peile : Roxana = Mrs. Ward :—with (never acted) the Device, or the Marriage-Office — Mattocks — Wilson — Mrs. Wilson—Miss Brown, &c.—not acted again.

7. Mrs. Jackson's bt. Revenge. Zanga = Jackson from Dublin : Alonzo = Wroughton : Carlos = Lewis : Leonora = Mrs. Jackson.

12. West Indian. Belcour = Lewis : Stockwell = Clarke : Major O'Flaherty = Aikin : Capt. Dudley = Hull : Charles Dudley = Wroughton : Varland

= Quick : Fulmer = Dunstall : Charlotte = Mrs. Mattocks : Louisa = Mrs. Bulkley : Lady Rusport = Mrs. Green.

13. For *bt. of Whitfield, and Wewitzer*. Never acted there, a *Word to the Wise*. Sir George Hastings = Lee Lewes : Capt. Dormer = Whitfield : Villars = Lewis : Sir John Dormer = Hull : Willoughby = Aikin : Miss Montague = Mrs. Bulkley : Miss Dormer = Mrs. Whitfield : Miss Willoughby = Mrs. Hartley : Mrs. Willoughby = Mrs. Jackson :—with *True Blue, and Three Weeks after Marriage*.

14. Mrs. Hartley acted *Sigismunda*, 1st time.

24. Lee Lewes acted *Capt. Brazen*, 1st time.

26. Last night—*Duenna* 26th time this season.

29. For the *bt. of Kelly's Widow and Children—A Word to the Wise*. Capt. Dormer = Powell from *Edinburgh* : Miss Dormer = Mrs. Mattocks, 1st time :—rest as before—with *Deuce* is in him. Col. *Tamper* = *Wroughton* : *Prattle* = Lee Lewes : *Emily* = Mrs. Mattocks : *Bell* = Mrs. Bulkley : *Florival* = Mrs. Lessingham :—Dr. Johnson wrote a *Prologue*, which was spoken by *Hull*—

“ This night presents a play which public rage,  
 “ Or right, or wrong, once hooted from the stage.  
 “ From zeal, or malice, now no more we dread,  
 “ For English vengeance *wars not with the dead.*

\* \* \* \* \*

“ Where aught of bright, or fair the piece displays,  
 “ Approve it only—’tis too late to praise.  
 “ If want of skill, or want of care appear,  
 “ Forbear to hiss—the poet cannot hear.”

(*Bills from my own Collection.*)



A little time before Dr. Johnson wrote this Prologue, he had written a speech for Dr. Dodd, when called up to receive sentence of death, besides two petitions, and a sermon to be preached by him to the convicts in Newgate—when Johnson was rallied for these exertions, so close to one another, his answer was, “When they come to me with a dying Parson, and a dead Stay-maker, what can a man do?” (*Murphy's Life of Johnson.*)

Spranger Barry died Jan. 10—he was unquestionably the most pleasing actor that ever trod the stage for many years as a Hero or a Lover; he gave dignity to the one and passion to the other—there was never perhaps an actor, who was so much indebted to nature as Barry; his person was noble and commanding, his action graceful and correct, his features regular, expressive and handsome; his countenance naturally open, placid and benevolent, yet easily worked to the indication of haughtiness and contempt, but in the softer expressions of tender and feeling emotions he principally excelled—his voice was finely calculated to aid his appearance; it had melody, depth and strength; there was a burst of grief in it which was peculiar to himself—Othello was his great part; his manner of saying, “No, not much moved” was exquisite—his Alexander was admirable—most persons preferred his Romeo to Garrick's—in Varanes he was unrivalled—he was likewise very great in Castalio—Jaffier—Antony (All for Love) — Osmyn — Orestes — Phocyas — Henry 5th—Hastings — Essex — Oroonoko — Lord Townly—Young Bevil, &c.—Macbeth and Richard he should never have attempted, for he was

deficient in representing the violent emotions of the soul—in *Bajazet*, the brutal part of the character did not suit him, but in the last scene with *Selima* his excellence surpassed all praise—in *Hamlet* he was pleasing but not capital—in *Lothario* he was elegant but wanted fire—in *Horatio* he failed—(*Hitchcock—Davies—and Dram. Cen.*)—in point of judgment he seems to have been miserably inferiour to *Garrick*; and his failure in this respect gave *Churchill* a handle for the many severe things he said of him—latterly his encreasing infirmities diminished much from his former excellence, but even the dregs of his acting were respectable.

*Barry's characters.*

Smock Alley Dublin. *Barry* made his 1st appearance in *Othello* Feb. 15 1743-1744—his next character was *Pierre*.

1744-1745. *King Lear* — *Young Bevil*—*Henry 5th*—*Orestes*—*Hotspur*.

1745-1746. *Castalio*—*Altamont*.

D. L. 1746-1747. *Othello* — *Macbeth*—*Castalio* — *Varanes* — *Lord Townly*—*Hotspur*—*Antony* in *All for Love*—*Pierre*—*Young Bevil* — *Hamlet*—*Antony* in *Julius Cæsar*.

1747-1748. *Bajazet*—*Henry 5th* — *Dumont* — *Horatio* in *F. P.*—\**Sir Charles Raymond* in *Foundling*—*Orestes*— in *Lover's Melancholy* — probably *Palador*.

1748-1749. *Romeo*—\**Mahomet* in *Irene*.

1749-1750. \*Ribemont in Edward the Black Prince—\*Publius Horatius in R. F.

C. G 1750-1751. Hastings—Lothario—Faulconbridge—Osman in Zara—Oroonoko.

1751-1752. Phocyas in Siege of Damascus.

1752-1753. Jaffier—\*Essex by Jones.

1753-1754. \*Pyrocles in Philocea—\*Constantine by Francis—\*Florizel in Sheep-Shearing.

Dublin 1754-1755. Osmyn in Mourning Bride—King Lear—Alexander.

C. G. 1755-1756. Alexander the Great—King Lear—Myron in Busiris—Osmyn—Capt. Plume.

1756-1757. Demetrius in Humorous Lieutenant—Richard the 3d—\*Young Norval in Douglas.

1757-1758. Herod in Mariamne.

Crow Street Dublin 1758-1759. No new character.

1759-1760. No new character.

1760-1761. Zamti in Orphan of China.

1761-1762. Sir Callaghan in Love a-la-Mode.

1762-1763. Probably King Arthur.

1763-1764. No new character.

1764-1765. Captain Macheath—Lord Aimworth.

1765-1766. } No new character—he doubtless

1766-1767. } played several parts in Ireland which Hitchcock does not mention.

Hay. 1767. Macheath—\*Alwin in Countess of Salisbury—he had played the part in Ireland.

D. L. 1767-1768. \*Rhadamistus in Zenobia—Anthonio in Merchant of Venice.

1768-1769. \*Ronan in Fatal Discovery.

1769-1770. No new character.

1770-1771. \*Tancred in Almida.

1771-1772. \*Timon in Cumberland's Timon of

Athens—\*Aubrey in Fashionable Lover—\*Evander in Grecian Daughter.

1772-1773. \*Melville in Duel.

1773-1774. \*Seraphis in Sethona—Theseus in P. and H.

C. G. 1774-1775. Lusignan—Jaques in As you like it—\*Artabasus in Cleonice—Selim in Edward and Eleanora.

1775-1776. Sciolto—Stranger in Douglas—Orelan in Fatal Discovery.

1776-1777. No new character.

\* *Originally.*

Davies says, that Barry in the last stage of life acted the dying scenes of Henry the 4th—notwithstanding that Davies enlarges on his performance of this part, yet there is the strongest reason to believe that he did not perform it—Davies has, perhaps, confounded Henry the 4th with Lusignan.

Henry Woodward died April 17—he was an actor who for various abilities to delight an audience in comic characters had scarcely an equal—his person was so regularly formed and his look so serious and composed, that any body, not acquainted with his style of acting, would at first have supposed that his talents were adapted to serious parts, to the real fine gentleman, rather than to the brisk fop and pert coxcomb—but the moment he spoke on the stage, a certain ludicrous air laid hold of his features and every muscle of his face ranged itself on the side of levity; the very tones of his voice inspired comic ideas, and

tho' he often wished to act Tragedy, yet he could never speak a line with propriety that was serious—all variations of brisk impertinence and assumed consequence, of affected gaiety and unblushing effrontery, he displayed with most engaging and laughable consequence—in Sir Joseph Wittol—Brisk—Tattle and Witwou'd—in Parolles—Osrick—Lucio and Mercutio, he was extremely entertaining, and kept the audience perpetually and merrily attentive—in Cibber's and Vanburgh's Fopington he pleased by a peculiar art that he lent the parts, for the real character was then lost—(*Davies*)—Bobadill was his great part, in which he acquired a vast encrease of reputation and gave a striking proof of his genius—in Marplot he was every thing the author or spectator could wish—he excelled likewise in Touchstone—Tom—Trappolin—Capt. Flash—Clodio—Sosia—Duretete—Sancho in the Mistake—Lissardo—Capt. Mizen—Brass, &c.—his deportment was pleasing, but too studied—he sometimes overacted the character, especially in Scrub—he was very particular about dressing his parts exactly—he suffered less impair from time than any person of his standing in the theatre—on the stage his vivacity was amazing; as a companion he was merely inoffensive. (*Dram. Censor and Wilkinson.*)

*Woodward's characters.*

G. F. 1730-1731. Simple in Merry Wives—Dicky in Constant Couple—Page in Orphan—Tom Thumb

—2d Spirit in Devil of a Wife—Priestess in Sophonisba—Spirit in Tempest.

1731-1732. Haly in Tamerlane—Selim in Mourning Bride—Harlequin.

1732-1733. Daniel in Conscious Lovers—Donalbain—Setter in Old Batchelor—1st Drawer in Tavern Bilkers.

1733-1734. Squire Richard—Jaques in Love makes a Man—Squire Clodpole in Lover's Opera—Supple in Double Gallant—Shoemaker in Relapse—Fetch in Stage Coach.

1734-1735. Petit in Inconstant—Prince John in Henry 4th part 1st—Victory in Britannia—Sneak in Country Lasses.

1735-1736. Slango in Honest Yorkshireman—Albanaet in King Arthur—\*Issouf in Parricide by Sterling.

L. I. F. 1736-1737. \*Spruce in Independant Patriot—\*Young Manly in Tutor for the Beaux.

D. L. 1737-1738. Feeble in Henry 4th part 2d—\*French Cook in Sir John Cockle—Master Slender—Lory—Witwou'd—Gibbet—Squire of Alsatia—Mock Hephestion—Sancho in Love makes a Man—Kastril in Alchemist.

1738-1739. Abel in Committee—Jeremy in Love for Love—Daniel in Oroonoko—Roderigo—Soto in She wou'd and she wou'd not—2d Carrier in Henry 4th—Mad Taylor in Pilgrim—Maiden in Tunbridge Walks—Citizen in Julius Cæsar—Capt. Strut in Double Gallant—Simon Pure—Sly in Love's last Shift—Sir Amorous La Foole in Silent Woman—Shoemaker in Man of the Mode—1st Bully in Lady's last Stake—Clodio in Love makes a Man—

Clincher Jun.—Count Basset—Novel in Plain Dealer—Duretete—Sir Novelty Fashion—Col. Cockade in Man of Taste—Looby Headpiece in Mother in Law—Sparkish in Country Wife—Sir Joseph Wittol—cast for Laertes in Gustavus Vasa.

1739-1740. Tattle—Subtleman in Twin Rivals—Tom in Match in Newgate—\*Poet in Hospital for Fools—Antony in Chances—Cheatly in Squire of Alsatia—Costar Pearmain—Mustacho in Dryden's Tempest—\*Dapperwit in Britons Strike Home—Poet in Timon of Athens—\*Beau in Lethe—Noodle in Tom Thumb—\*Neverout in Polite Conversation—Lord Foppington in Relapse—Richmond in Charles 1st.

1740-1741. Pistol in Henry 4th part 2d—Boor in Royal Merchant—Ventoso in Tempest—Sneak in Fond Husband—Silvius in As you like it—Sir Andrew Aguecheek.

C. G. 1741-1742. Coachman in Drummer—James in Miser—Dashwell in London Cuckolds—Campley in Funeral—Petulant—Schoolboy—Osrick—Marquis of Hazard in Gamester—Captain Mizen—Sap-skull in Honest Yorkshireman—Jaqueline in Fatal Marriage—Bullock in R. O.—Merryman in Amorous Widow—Sir Polidorus Hogstye in Æsop—Lucca in Country House—Prince Prigg in Royal Merchant.

1742-1743. Brisk in D. D.—Gentleman Usher in Lear—Jerry Blackacre in Plain Dealer—Beau in Toyshop—Lucio in M. for M.

1743-1744. Coupee in Old Man taught Wisdom—Lying Valet—Timothy Peascod in What d'ye call it—2d Witch in Macbeth—Countryman (probably

Coachman) in Lottery — Lord Sands — Pistol in Henry 5th.

1744-1745. Antonio in Don Sebastian—Touchstone—Jack Stocks in Lottery—Young Fashion—Isander in Timon of Athens.

1745-1746. Razor in P. W.—Charles in Nonjuror—Dauphin in Henry 5th—Ben in Love for Love—Hothead in Sir Courtly Nice—Young Bellair in Man of the Mode—Parolles—Sir Courtly Nice—Guiderius in Cymbeline—Lord Foppington in C. H.—Vulture in Country Lasses—in Plot and no Plot—probably Bull Jun.—Col. Feignwell.

1746-1747. John Moody—Pallas in Rehearsal—Francis in Henry 4th—\*Flash in Miss in her Teens—Younger Wou'dbe in Twin Rivals—\*Jack Meggot—Higgen in Royal Merchant.

Dublin 1747-1748. Marplot—Brass, &c.

D. L. 1748-1749. Marplot—Brass — Trappanti—Tom in Conscious Lovers—Justice Greedy in New way to Pay Old Debts—Ramble in London Cuckolds—Capt. Brazen—Scrub—Gregory in Mock Doctor—Mercutio—Harlequin in Emperor of the Moon—Fine Gentleman in Lethe altered—Faddle in Foundling—Ramilie in Miser—\*in Tit for Tat—\*in Hen-peck'd Captain.

1749-1750. Little French Lawyer—Sir Harry Wildair—in Rehearsal—Trappolin—Malagene in Friendship in Fashion—\*Witling in Bayes in Petticoats.

1750-1751. Stuttering Cook in Pilgrim—Capt. Clerimont in T. H.—Atall—\*Don Lewis in Gil Blas—\*in a Lick at the Town.



1751-1752. Quicksilver in Eastward Hoe—Bobadill—Celadon in Comical Lovers—Man of Taste.

1752-1753. Sir John Daw—Face.

1753-1754. Sir Fopling Flutter — \*Petruccio in C. and P.—Buck in Englishman in Paris—Launcelot in M. of V.

1754-1755. Tinsel in Drummer — Sancho in Mistake—Polonius—Marplot in Lisbon — Timothy Seathrift in Schemers.

1755-1756. Subtle in Alchemist—\*Dick in Apprentice — Clown in Winter's Tale—Copper Captain — Lord George Brilliant in Lady's last Stake.

1756-1757. Lissardo—Sosia—\*Block in Reprisal — \*Daffodil in Male Coquette.

1757-1758. Stephano in Tempest—\*Nephew in Gamblers altered—Falstaff in Henry 4th part 2d — \*Razor in Upholsterer.

1758-1759. Crow Street Dublin. No new character.

1759-1760. \*Mrs. Cole in Minor.

1760-1761. No new character—he doubtless acted many parts not noticed by Hitchcock.

1761-1762. Young Philpot — Squire Groom — Humphrey Gubbin in T. H.

C. G. 1762-1763. Drunken Colonel in Intriguing Chambermaid—Young Philpot—Sir John Brute—Witling in Refusal—Squire Groom.

1763-1764. \*Careless in No one's Enemy but his own—\*in False Concord—probably Lord Lavender.

1764-1765. No new character.

1765-1766. Lopez in Mistake—Old Maid.

1766-1767. Justice Shallow in Henry 4th part

2d—\*Young Brumpton in School for Guardians—Humorous Lieutenant.

1767-1768. Spatter in English Merchant—Sir Harry Beagle—\*Careless in Oxonian in Town—Count Mushroom in Irish Fine Lady—Lord Ogleby—\*Lofty in Good-natured Man—Sir Brilliant Fashion.

1768-1769. Toby in Walking Statue.

1769-1770. \*Marcourt in Man and Wife—\*Capt. Ironsides in Brothers.

1770-1771. At Edinburgh.

Hay. 1771. \*Sir Christopher Cripple in Maid of Bath.

C. G. 1771-1772. \*Tardy in Hour before Marriage—Ranger.

1772-1773. No new character.

1774-1775. \*General Gauntlet in Duellist—\*Tropick in Man of Business—\*Capt. Absolute.

1775-1776. Jodelet in Man's the Master—\*Sir James Clifford in Man of Reason—Lord Foppington in Man of Quality.

1776-1777. \*Fitzfrolick in News from Parnassus.

\* *Originally.*

Wilkes, in speaking of great performers who have acted small parts, says—"we have seen Woodward, "in his highest favour with the town, play a Soldier "in the Rehearsal, bringing a message."

Miss Maria Macklin left the stage—she had been for several years in the habit of going into breeches, and by buckling her garter too tightly, had brought

on a large swelling in her knee, which from motives of delicacy she would not suffer to be examined, till it increased to an alarming size—this was however cut off, and she underwent the operation with great firmness, but she never after regained her former strength—she died in 1781 aged 48.

Miss Macklin was highly accomplished, but had little of the force of native genius about her—(*Kirkman and Cooke*)—the Dramatic Censor in 1770 speaks favourably of her in some characters—allows that she once had extensive and spirited abilities, but adds that she was then on the decline—it appears from the bills that she was not latterly of the same use in the theatre as she had been formerly—it should not be forgotten that her private character was exemplary.

*Miss Macklin's characters—selection only.*

D. L. 1742-1743. Duke of York in *Richard 3d.*  
1744-1745. Page in *Orphan*—Arthur in *King John.*

1745-1746. Tom Thumb.

C. G. 1750-1751. Athanais—her 1st appearance as a woman.

1751-1752. Jane Shore—Lady Townly.

1752-1753. Calista—\*Lucinda in *Englishman in Paris*—Monimia.

D. L. 1753-1754. Charlotte in *Refusal*—Miss Prue—*Sylvia* in *R. O.*—\**Ilyssus* in *Creusa.*

1754-1755. Polly Peachum—1st *Constantia* in

Chances—\*Irene in Barbarossa—Almeria in M. B.  
—Rosalind—Jacintha in S. H.

1755-1756. Ophelia—Miss Notable.

1756-1757. Miranda in Busy Body—Angelica  
in Gamester—Violante—Indiana—Elvira in Spanish  
Fryar—Anne Lovely.

1757-1758. Helena in All's well—\*Penelope in  
Gamesters altered.

1759-1760. \*Charlotte in Love a-la-Mode—  
\*Widow Bellmour—Lady Harriet in Funeral—Biddy  
Tipkin in T. H.

C. G. 1760-1761. Juliet—Portia in M. of V.—  
Lady Betty Modish.

1762-1763. Desdemona—Lady Grace—Rutland  
—Hypolita.

1763-1764. Aura in Country Lasses—Angelica  
in L. for L.

1764-1765. Lady Charlot in Funeral—Bizarre in  
Inconstant.

1765-1766. Camillo in Mistake.

1766-1767. Violante in Double Falsehood.

1767-1768. \*Clarissa in Lionel and Clarissa.

1770-1771. Lady Alton in English Merchant.

1774-1775. Lady Anne in Richard the 3d.

1776-1777. Lady Wronghead—Lady Plyant.

\* *Originally.*

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## HAY. 1777.

Foote had let the theatre, &c. to Colman—it could not have fallen into better hands, as Colman had given several proofs that he had more good sense and a better taste than the generality of managers—and that when he brought forward nonsense at the theatre, it was not from choice, but from the necessity of complying with the depraved taste of the town—Foote was engaged as an actor, but after performing some few times, he was attacked with a paralytic disorder which prevented his appearing again.

The theatre opened May 15 with English Merchant—at the bottom of the bill it was advertised “after this evening the Entertainments at this theatre will be discontinued till farther notice, on account of the performers engaged at D. L.”

May 28. Tailors. (probably) Francisco = Parsons : Campbello = Bannister : Abrahamides = Palmer : Tittilinda = Mrs. Gardner : Dorothea = Mrs. Jewell :—with, not acted 20 years, Lilliput.

30. Nabob. Sir Matthew Mite = Foote :—Parsons, Jackson, Palmer, and Mrs. Gardner acted some of the other parts.

June 6. Devil upon two Sticks. Dr. Last, probably Parsons.

9. She Stoops to Conquer. Hardcastle = Edwin : Tony Lumpkin = Jackson : Young Marlow = Palmer : Mrs. Hardcastle = Mrs. Gardner : Miss Hardcastle = Miss Farren, 1st appearance in London :—she soon

became a favourite with the public—in 1774 she had acted Columbine at Wakefield and sung between the acts—(*Wilkinson*)—she was still so young, that in the season she came to D. L. Mrs. Robinson says, that many of the principal parts were performed by 4 actresses under 20—viz. herself—Miss Farren—Miss Walpole—and Miss P. Hopkins.

11. Merchant of Venice. Shylock = Henderson, 1st appearance in London : Launcelot = Edwin : Gratiano = Palmer : Portia = Miss Barsanti, 1st appearance at Hay. :—with Piety in Pattens. Butler = Edwin : Polly Pattens = Mrs. Jewell :—with alterations.

19. Polly, revived, with alterations. Morano (Captain of the Pirates) = Bannister : Ducat (a West-Indian planter) = Parsons : Vanderbluff, Culverin, &c. (Pirates) = Massey, Davies, &c. : Pohotohee (an Indian King) = Fearon : Cawwawkee (his son) = Du-Bellamy : Polly Peachum = Gentlewoman, her 1st appearance : Jenny Diver = Mrs. Hitchcock : Diana Trapes = Mrs. Davies : Mrs. Ducat = Mrs. Love : Damaris = Miss Hale :—this sequel to the Beggar's Opera was now performed for the 1st time—it having been originally suppressed by the Lord Chamberlain—see the end of L. I. F. 1728-1729—on this revival, some new songs were introduced instead of the old ones, and some things in the dialogue were omitted, but the alterations were not material—Macheath had been transported—Peachum had been hanged—Polly arrives in the West-Indies, where the scene lies, in quest of Macheath—Diana Trapes is become a procuress—she sells Polly to Ducat—Mrs. Ducat assists Polly in making her escape, and lends her a

suit of boy's clothes—Polly falls into the hands of the pirates—Jenny Diver, who lives with Morano as his wife, makes love to Polly—Cawwawkee is taken prisoner by Morano's party—Polly puts him in the way of regaining his liberty—the Indians defeat the pirates—Morano is condemned to death—Jenny says that Morano is Macheath—Polly did not know him as he was disguised as a black—she intercedes for him—Pohetohee recalls his orders—but Macheath had been already executed—Polly had previously acknowledged her sex to Cawwawkee—she is now a widow—Cawwawkee offers to marry her—she requests him to give her some time for her sorrows—  
—“ A sequel to a play,” as Gay has properly observed, “ is like more last words”—this second part is miserably inferiour to the first, but it is much better than the usual run of Operas—it is remarkable that the Duchess of Queensberry, the patroness of the author, was still living—tho' she was extremely old, yet she attended the performance.

27. Hamlet. Hamlet = Henderson : Osrick (probably) = Palmer.

30. Citizen. Old Philpot = Parsons : Young Philpot = Palmer : Maria = Miss Farren, 1st time:—acted 3 or 4 times.

July 15. Rule a Wife. Leon = Henderson : Copper Captain = Palmer : Estifania = Miss Barsanti.

18. Fairy Tale, in 2 acts. Bottom = Parsons : Quince = Edwin : Snug = Bannister : Flute = Blisset : Oberon = Miss Morris : Titania = Miss Peggy Farren : Puck = Master Edwin :—this piece is taken from the Midsummer Night's Dream, with the omission of the Ass' head and the Burlesque Tragedy.

some songs are added from the same play, as acted at D. L. Nov. 23 1763.

24. Henry 4th part 1st. Falstaff = Henderson, 1st time : Hotspur = J. Aikin : King = Younger : Prince of Wales = Palmer : Francis = Edwin.

25. Minor. Smirk and Mrs. Cole = Foote : Shift = Bannister.

30. Maid of Bath. Foote's name was in the bill for the last time.

Aug. 9. Mrs. Gardner's bt. Advertisement, or Bold Stroke for a Husband. Parsons—Edwin—Jackson—R. Palmer—Blisset—Mrs. Gardner—she spoke the Prologue and wrote the play—it is not printed—Mrs. Gardner made her 1st appearance at D. L. Oct. 1 1763—she was chiefly engaged at the Hay., and was excellent in several of Foote's pieces.

11. Henderson acted Richard 3d.

12. Love in a Village. Justice Woodcock = Edwin : Hawthorn = Bannister : Rosetta = Miss Farren, 1st time.

14. Never acted there, Cato. Cato = Digges, (see Irish Stage 1749-1750) his 1st appearance in London : Juba = Palmer : Portius = J. Aikin : Syphax = Blisset : Sempronius = Fearon : Marcus = Davies : Marcia = Mrs. Massey : Lucia = Miss Collis.

18. Cato, with, never acted there, Bon Ton. Sir John Trotley = Massey : Lord Minikin = R. Palmer : Colonel Tivy = Egan : Davy = Parsons : Miss Tittup = Miss Farren, 1st time : Lady Minikin = Mrs. Hitchcock :—not acted again.

19. Palmer's bt. Chances. Don John = Henderson, 1st time : 2d Constantia = Miss Barsanti :—with Bucks have at you all, and Lyar.



20. Love in a Village. Rosetta = Miss Farren, 2d time.

22. Never acted, April Day. Don Buffalo (a swaggering coward) = Bannister : Count Folatre (in love with Cephisa) = Du-Bellamy : Davo (his servant) = Edwin : Cephisa (in love with the Count) = Miss Twist : Matilda (her aunt) = Mrs. Hitchcock :—Cephisa supposes that by her father's will she is bound to marry Buffalo, or go into a convent, unless Buffalo will give his consent that she should marry some one else—Davo pretends to be an astrologer—Buffalo consults him—Buffalo is made to believe that the person who shall *first* marry Cephisa will suffer many evils and then die—Buffalo gives his consent that the Count should marry Cephisa, in the hope that the Count would die, and that he himself should marry Cephisa when a widow—after Buffalo has given his consent, the other characters laugh at him—this Burletta in 3 acts was written by O'Hara—it is a musical trifle, and very inferiour to his other Burlettas.

25. Henderson's bt. Rehearsal. Bayes = Henderson, 1st time :—other characters by Parsons—Edwin, &c.

27. Rehearsal.

28. Chances. 2d Constantia = Mrs. Lisley, late Miss Barsanti.

29. Henry 8th. King = Gentleman : Wolsey = Digges : Buckingham = Palmer : Gardiner = Parsons : Queen = Mrs. Massey :—Digges was much approved in Wolsey, but did not draw audiences to fill the theatre—(*Davies*)—There was a letter to Parsons in the London Evening Post to censure him for the

buffoonery with which he acted Gardiner—the writer observed that Gardiner was as proud, as serious, and as politic, as Wolsey himself; and that the use of a crutch was absurd, as Gardiner at that time was not 50, and wanted none—he might have added that Shakspeare has not given Gardiner one ludicrous line—he was too good a judge of propriety; he knew that Gardiner was a bad man, but not a ridiculous one—if a manager were asked why he gave this part to a low comedian; his answer would probably be, that it had been long customary to do so; as if that were a sufficient reason—Davies says, the chaste manner of Ben Johnson would admit of no Farce; he preserved the decorum of the character—Hippesley added some strokes of humour; but Taswell degenerated into absolute buffoonery; at the close of the scene when he followed Cranmer, he held his crutch over his head, which was truly despicable—and in this he was imitated by Parsons—Gardiner was supposed to be the natural son of Richard Woodvil the brother to Edward the fourth's Queen, so that he was related to Henry the 8th—it was objected to him and Bonner, in one of the books written in defence of the married Clergy; that no wonder they were such enemies to marriage, since both of them were born in adultery—Gardiner took the name of his nominal father—his strength lay in deep dissimulation, a quickness of apprehension, a great prospect of affairs, a close and artificial way of concealing his mind, and insinuating himself into the affections and confidences of other persons—in the picture of him painted by Holbein, he is repre-

sented with a long beard and with the Great Seal in his hand as Chancellor. (*Burnet.*)

Aug. 30. Never acted, Spanish Barber. Count Almaviva = Palmer : Lazarillo (the Spanish Barber) = Edwin : Dr. Bartholo (guardian to Rosara) = Parsons : Basil (a singing master) = Blisset : Rosara = Miss Farren :—this is a C. in 3 acts by Colman— it is not printed, but it was acted with good and deserved success.

The Barber of Seville, or the Useless Precaution, was published in 1776—it is a translation of Beaumarchais' C. in 4 acts—Dr. Bartholo wants to marry his ward—Count Almaviva falls in love with her—he engages Figaro, the Barber of Seville, to assist him—the Count is disguised as a young student—Figaro acquaints Rosina with the Count's passion for her—the Count comes to Dr. Bartholo's house dressed as a soldier—he pretends to be drunk, and that he is quartered on Dr. Bartholo—the Doctor pleads that he is exempt from lodging troops—the Count next comes to Dr. Bartholo's as a singing master—he pretends that Bazile is confined by illness, and had sent him—Bazile enters—the Count slips a purse into his hand—the other characters persuade him to go to bed—he retires—at the conclusion the Count marries Rosina—Colman omitted the scene in which the Count pretends to be drunk—it was introduced in the Barber of Seville at C. G. Oct. 13 1818.

Sep. 3. For bt. of Jewell, Treasurer. Merry Wives of Windsor. Falstaff = Henderson, 1st time : Ford = Palmer : Sir Hugh Evans = Parsons : Dr.

Caius = Jackson : Shallow = Blisset : Mrs. Ford = Mrs. Lisley :—the house was very full—two audiences went away.

10. Provoked Wife. Sir John Brute = Digges : Lady Fanciful = Mrs. Lisley : Lady Brute = Mrs. Hunter.

The theatre closed of course on the 15th for the regular season.

16. Miss Farren's bt. Spanish Barber — Miss Farren's mother was in the Bath company for a season or two—she had at that time 3 daughters—Kitty died young—Betsey, when at Bath, was about 12 years old—she played such little parts as were suited to her age — Peggy was afterwards Mrs. Knight. (*Mrs. Summers.*)

17. Mrs. Jewell's bt. Beggar's Opera, and Mayor of Garratt. Mrs. Sneak = Mrs. Burden, her 1st appearance in London for 8 years.

19. Mrs. Lisley's bt. Provoked Husband. Lord Townly = Digges : Lady Townly = Mrs. Lisley :—with Occasional Prelude, and Mayor of Garratt. Jerry Sneak = Parsons. (*Bills from Mr. Field.*)

Henderson acted Shylock 7 times — Leon 3—Richard 3—Bayes 2—Hamlet 9—Falstaff in Henry 4th 7—Don John 3—Falstaff in Merry Wives 2.

Sheep-Shearing was brought out in the course of the season ; it is said to have been acted but once—(*B. D.*)—Autolicus (Autolycus) = Edwin : Clown = Jackson : Florizel = Du-Bellamy : Old Shepherd = Massey : Leontes = Fearon : Polixenes = Egan : Camillo = Griffith : Servant = Bannister : Perdita = Mrs. Collis : Paulina = Mrs. Poussin : (see Aug. 20 1783) Dorcas = Miss Hale : Mopsa = Mrs. Hitch-

cock:—this Dramatic Pastoral does the compiler but little credit—it is said to be taken from Shakspeare, but in fact it is taken from the Winter's Tale as altered by Garrick; the character of Leontes (who has no business in Bohemia) and some other of his insipid additions are retained.

Act 1. Scene 1. The Old Shepherd and Clown enter—and then Leontes—this is Garrick's 2d scene.

Scene 2. Autolycus enters singing and then the Clown, as in Shakspeare.

Act 2 is Shakspeare's Sheep-Shearing scene considerably shortened—when Polixenes retires, Leontes comes forward as in Garrick's play—Florizel consoles himself and Perdita in their difficulties by singing a song—he had sung one before.

Act 3. Autolycus begins this act with his soliloquy as altered by Garrick—the Old Shepherd and Clown enter with the fardel—the rest of the scene is nearly as in Shakspeare.

Scene 2—Paulina's house—a concise account is given of the discovery of Perdita's birth, &c.

Scene 3—the Court—Autolycus, the Old Shepherd and Clown enter—nearly as in Shakspeare.

The last scene at Paulina's house is very short—6 lines are from Shakspeare—the piece concludes with a song from Morgan's Florizel and Perdita.

In the D. P. of this piece as printed, Paulina is omitted and Mrs. Poussin is said, by a strange mistake, to have acted Trapes.

After this season Mrs. Lisley acted no more in England.

Crow Street Dublin May 21 1778. For the benefit of the late Miss Barsanti. Suspicious Husband.

Ranger = Ryder : Frankly = Clinch : Clarinda (with a Farewell Epilogue) = Miss Barsanti :—(*B. M.*)—her husband's family would not allow her to call herself Mrs. Lisley in the bills—she became a widow, married Daly the manager, and was the great support of his theatre—she was a very good actress.

*Miss Barsanti's characters—selection only.*

C. G. 1772-1773. \*Young Actress in Occasional Prelude—Estifania—Mrs. Oakly—Sophy in Musical Lady.

1773-1774. Charlotte Rusport — Mrs. Frail — Lady Brumpton—Maria in Citizen.

1774-1775. \*Lydia Languish.

1775-1776. Widow Bellmour—Belinda in All in the Wrong.

Hay. 1777. Portia in *M. of V.*—2d Constantia—as Mrs. Lisley—Mrs. Ford—Lady Fanciful—Lady Townly.

\* *Originally.*

O'Keeffe (vol. 2. p. 43) calls Miss Barsanti, not Mrs. Lisley, but Mrs. Lister—he considered her as capital in all Mrs. Abington's parts—he saw her play Arionelli in the *Son in Law*—but, it being her fixed determination never to appear in man's clothes, she dressed the character in the Eastern style, as Arbaces in *Artaxerxes*.

Henderson wished to have come out in London some years before—when Garrick heard him rehearse, he told him, that his voice had neither strength nor modulation enough for London—he advised him to try a country theatre, and gave him a recommendation to the manager at Bath—Henderson accordingly made his 1st appearance there in Hamlet Oct. 6 1772—at the close of the Bath season he returned to London; and amused himself and his friends by imitations of the different performers, particularly Garrick—Garrick, hearing that Henderson's voice was such an echo of the actors, invited him to breakfast, and requested him to give him a specimen of his art—Henderson took off Barry, Woodward and Love to Garrick's great diversion; and happy would it have been, if he had stopped there; but he was in evil hour persuaded to give an imitation of Garrick himself in Benedick, at which Garrick, tho' he had solicited him to do it, was much displeas'd—Garrick was rightly served; but still one cannot wonder that he was offended; as Henderson's imitation was founded upon tones, which, melodious as they once had been, began to contract the huskiness so commonly attendant upon old age.

Henderson the next season acted Archer and some other parts for which he was certainly very unfit—and indeed previously to his return to Bath he had requested Palmer by letter not to bring him forward in too many parts, observing that it must be for the Manager's interest as well as his own credit, to have him studied in the parts he was to appear in—he added “ to learn words indeed is no great labour, “ and to pour them out no very difficult matter—it

“ is done on our stage almost every night, but with  
 “ what success I leave you to judge—*the generality*  
 “ of performers think it enough to learn the words,  
 “ and thence all that vile uniformity, which disgraces  
 “ the theatre—Garrick assures me, that he was up-  
 “ wards of two months rehearsing Benedick before  
 “ he could satisfy himself that he had modelled his  
 “ action and recital to his own idea of the part.”

At the close of the 2d Bath season he returned to London—he rehearsed to Garrick—Foote—Harris and Leake, but his fate was to find all of them “damn with faint praise”—(*Ireland*)—Henderson accompanied by two friends waited on Foote, and was received with great civility—Foote’s imagination was so lively, his conceptions were so rapid as well as exuberant, that by a torrent of wit, humour, pleasantry and satire he kept the company for a considerable time in convulsions of laughter—however Henderson’s friends thought it at last time to stop the current of Foote’s vivacities by informing him of the reason of their visit, and Henderson was permitted to begin a speech in Hamlet; but before he could finish it, Foote continually interrupted him by some unlucky joke or droll thought—Foote then read an act of his new Comedy, took off Lady Betty Bigamy, recited the whole trial of himself and George Faulkner, ridiculed the Irish Lord Chief Justice, for condemning his Peter Paragraph for a libel, spoke a Prologue as Peter, laughed at most of the celebrated Orators of the bar, mimicked the Members of both houses of Parliament and told some ludicrous stories; after all which Henderson was, without interruption, allowed to speak Garrick’s Prologue on his return.



from the Continent ; this being no caricature, but a fair representation of Garrick's manner, did not make any impression on Foote, however he paid the speaker a compliment on the goodness of his ear—dinner was now announced, and when Henderson took his leave, Foote whispered one of the company that *he would not do*.

When he had seen Henderson act in 1777, he not only congratulated him on his great success, but spoke of him very handsomely.

At Bath however Henderson increased his dramatic reputation, and no longer objected to the variety of parts in which he was obliged to appear—to his friends, who wished to have him in London, he said “ the continual practice I am in here is of great advantage to me—I once thought it a hardship to be forced upon so many characters ; I think so now no longer, being convinced that almost every part I play, however unsuited to me, does me good—in London it would do me harm, for this reason ; there are computed to be 30 different audiences in London, here there are but two ; and those of them who see me to a disadvantage one night, see me to an advantage the next—if I thought I should never be a better actor than I am, I would not hesitate to be in London, but I will endeavour to make myself respectable and important before I come.”

Cumberland, during his residence at Bath, had been much pleased with Henderson in Shylock ; and, after he had seen him in different characters, was confirmed in his opinion of his merit—by Henderson's desire he warmly recommended him to Garrick,

and was empowered by Garrick to engage him on terms which appeared extremely reasonable ; before however that the business was concluded, Garrick listened to other opinions as to Henderson's abilities, and missed the credit of engaging the best actor of the time, himself excepted—the negociation in all its parts and passages was not creditable to Garrick, and left impressions on the mind of Henderson, that time did not speedily wear out.

Henderson stayed at Bath till 1777—the part fixed on by Colman for Henderson's first appearance was Shylock, notwithstanding the objections of himself and friends ; and the event fully justified the propriety of the Manager's choice—he observed that Henderson's manner being different from Macklin's would excite inquiry and examination, that he wished to make people talk, argue and dispute ; and that if he could do that, Henderson's reputation would be established—when Macklin had seen him in Shylock, he praised him with great liberality for his spirited performance ; and on Henderson's observing that he never had had the advantage of seeing him in that character, he replied “ Sir it is not necessary to tell me that, I knew you had not, or “ you would have played it very differently.” (*Cumberland—Davies and Ireland.*)

Garrick could not avoid hearing the praise bestowed on Henderson's performances, but it was not the most agreeable topic of conversation to him ; and when through curiosity he had seen him in Shylock, he said nothing in his dispraise, but he discovered great merit in Tubal, which of course had been the cast of some inferiour performer. (*Cumberland.*)

It is computed that no less a sum than £4500 was taken during the 36 nights of Henderson's performance—Colman's behaviour to him was polite and generous—he gave him a free benefit, and upon a day that made it very advantageous to him—Henderson in return took off the manager's peculiarities to his face, at his own table, and in the presence of a large company—so gross an affront of course produced a coolness on the part of Colman—Henderson had been requested to play Bayes with imitations of different actors, which to the credit of his prudence he refused !!! (*Davies and Ireland.*)

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Falstaff (unimited, unimitable Falstaff, as Dr. Johnson calls him) is allowed by the best judges to be a master-piece—and we may say of him as Horace says of Augustus—

*“ Nil oriturum alias, nil ortum tale.”*

He was a favourite originally; and he continued so even in the time of Charles the 2d, when Shakspeare was out of fashion—at the Restoration Cartwright acted Falstaff—to him succeeded Lacy (tho' Cartwright was on the stage) who acted the part admirably—after the death of Lacy and the union of the two companies in 1682, Betterton acted Hotspur, and in all probability frequently, as Cibber mentions this as one of his principal parts—but neither he nor Downes, tells us who was the Falstaff—Leigh

seems to have been more calculated for the part than any other actor of that time—in 1700 Betterton, in his advanced age, gave up Hotspur for Falstaff; and was as eminent for Falstaff as he had been in the vigour of his age for Othello. (*Cibber in part.*)

Ben Johnson the actor happened to go to Dublin, where he saw one Baker a Master Paver, whom he used highly to commend for his acting of Falstaff, the Spanish Fryar and Sir Epicure Mammon—on his return to England he showed Betterton the manner of Baker's playing Falstaff, which that great actor not only approved of, but imitated, and allowed to be better than his own—for Betterton, with the greatest stock of merit, possessed an equal stock of modesty; he was ever open to good advice and refused it from no man who offered it. (*Davies.*)

It was Baker's custom to be studying in the streets while he was overlooking his men at their work—one day two of his men who were newly come to him, and were strangers to his habits, observing his countenance, motion, gesture, and his talking to himself, imagined their master was mad—Baker seeing them neglect their work to stare at him, bid them in a hasty manner mind their business—the fellows went to work again, but still with an eye to their master—the part Baker was rehearsing was Falstaff, and when he came to the scene where Sir Walter Blunt was supposed to be lying dead on the stage; he gave a look at one of his new pavers, and with his eyes fixed upon him, muttered loud enough to be heard—"Who have we here?—Sir Walter Blunt—there's honour for you"—the fellow who

was stooping rose on the instant, and with the help of his companion, bound poor Baker hands and feet; and assisted by other people no wiser than themselves, they carried him home in that condition with a great mob at their heels. (*Chetwood.*)

Betterton acted Falstaff in all the plays—Anthony Aston says—“ Betterton in Falstaff wanted the waggery of Estcourt, the drollery of Harper, and the salaciousness of Jack Evans; but then Estcourt was too trifling, Harper had too much of the Bar-tholemew Fair, and Evans misplaced his humour.”

Estcourt acted Falstaff in Henry 4th pt. 1st at D. L. Nov. 25 1704—Cibber says that he was flat.

Powell acted Falstaff in Henry 4th pt. 1st for his benefit at D. L. April 7 1712.

Davies says that Booth by Queen Anne’s command acted Falstaff for one night only—Davies is probably correct—but the bill has been unfortunately overlooked.

William Bullock acted Falstaff in Henry 4th pt. 1st for his benefit at D. L. May 18 1713—he was afterwards in possession of the part at L. I. F.

Evans acted Falstaff in Henry 4th part 1st at D. L. Feb. 12 1715.

Hall acted Falstaff in Henry 4th part 1st for his benefit at L. I. F. April 4 1715.

Mills acted Falstaff in Henry 4th pt. 1st at D. L. March 3 1716—and in the 2d part Dec. 17 1720—Davies says that he failed in the character.

Quin acted Falstaff in Merry Wives at L. I. F. Oct. 22 1720—Falstaff in Henry 4th pt. 1st Oct. 28 1721—and Falstaff in Henry 4th pt. 2d for his bt. at D. L. March 11 1736.

Harper acted Falstaff in Henry 4th part 1st for his benefit at D. L. May 11 1723—and Falstaff in Henry 4th part 2d May 19 1731—Harper was the Falstaff of D. L. when Booth in Hotspur, Wilks, in the Prince, and Cibber in Glendower, never failed to bring crowded houses, so that Harper was more seen in Falstaff than Quin, tho' less admired—a leading critic however gave Harper the preference, as tho' he wanted the marking eye and some judicious strokes of Quin, yet he had what Quin wanted, that jollity and natural pleasantry which Shakspeare has given to the character—(*Victor*)—Dr. Johnson observes, “ Falstaff recommends himself by the most “ pleasing of all qualities, perpetual gaiety, by an “ unfailing power of exciting laughter”—the actor therefore who cannot assume this disposition, ought not to attempt the part—yet it is no very uncommon thing to see a saturnine Falstaff.

Hulett acted Falstaff in Henry 4th part 1st at G. F. Oct. 2 1732—and Falstaff in Merry Wives on Oct. 11—Falstaff was one of his best parts.

Delane acted Falstaff in Merry Wives at C. G. March 18 1736.

Bridgewater acted Falstaff in Henry 4th part 1st at C. G. April 17 1735.

Stephens acted Falstaff in Henry 4th part 1st for his bt. at C. G. April 14 1737—and Falstaff in the Merry Wives March 27 1740.

Shepherd acted Falstaff in Henry 4th part 1st for his bt. at D. L. April 27 1742.

Berry acted Falstaff in Henry 4th part 1st at D.L. Feb. 10 1743—he was as heavy and unmeaning as

a bare repetition of the words would admit.  
(*Dramatic Censor.*)

Woodward acted Falstaff in Henry 4th part 2d for his bt. at D. L. March 13 1758—Wilkes says—  
“ he gave Falstaff much too old an appearance, yet  
“ a levity of deportment irreconcilable to fat Jack.”

Yates acted Falstaff in Henry 4th part 1st at D. L. April 30 1762.

Dunstall acted Falstaff in Merry Wives at C. G. for his bt. May 7 1754—and Falstaff in Henry 4th part 1st on May 3 1755.

Shuter acted Falstaff in Henry 4th part 1st at C. G. April 10 1755—and Falstaff in Merry Wives April 22 1758—and Falstaff in Henry 4th part 2d Dec. 11 1761—what he wanted in judgment, he supplied by archness ; he enjoyed the effects of his roguery with a chuckle of his own compounding, and rolled his full eye when detected with a most laughable effect. (*Davies.*)

Love acted Falstaff in Henry 4th part 1st at G. F. March 26 1745—on being engaged at D. L. in 1762 he made his appearance in that character on Sept. 25—On Nov. 3 he acted Falstaff in the 2d part—and on Jan. 4 1764 Falstaff in Merry Wives—Churchill says of him —

“ Old Falstaff played by Love shall please once  
“ more,  
“ And humour set the audience in a roar.”

The Dramatic Censor allows that his figure, features, eyes and manner, were agreeable to criticism, but wishes him a little more animation, a little of that luxuriance of which Shuter had too much.

Quin seems to have been the best Falstaff that ever was—Henderson perhaps the 2d best—of their comparative merit Wilkinson and Davies speak very differently—the Dramatic Censor observes that Quin's comely countenance, his expressive eye, his happy swell of voice and natural importance of deportment, all united to make up a most characteristic piece of acting; and that when detected in the lie, there was such a glow of feature and expression as will never be equalled—Davies allows that Quin possessed all the ostensible part of Falstaff in an eminent degree; whereas Henderson had many difficulties to encounter before he could bring Falstaff within his grasp; neither in person, voice or countenance did he seem qualified for the part—but by the assistance of a most excellent judgment he contrived to supply all deficiencies—Quin greatly excelled in the scenes where satire and sarcasm were predominant, such as the triumph over Bardolph's carbuncles and the fooleries of the Hostess—but his supercilious brow sometimes unmasked the surliness of his disposition—on the contrary in the frolicksome, gay and humorous situations of Falstaff, Henderson was superiour to any man—the master action of Quin was the detection of his cowardice—Henderson in this showed great art and true humour, but his soliloquy in describing his ragged regiment and his enjoying the misuse of the press money, were so truly excellent, that they were not inferiour to any comic representation on the stage—Wilkinson says, that tho' Henderson had great merit, yet his Falstaff was much inferiour to Quin's, as all he did was the effect of study and art—Quin had every requisite



from nature ; but Henderson had neither the person, the voice, nor the eye in particular for that part, in each of these material points he was deficient—Now Quin with a bottle of claret and a full house, the instant he was on the stage, was Sir John Falstaff himself.

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Samuel Foote died Oct. the 21st—Davies considers him as a despicable player in almost all parts but those which he wrote for himself—Wilkes in 1759, calls Foote an excellent comedian, and expatiates on his performance of Sir Paul Plyant—Foote's excellence in his own pieces is universally allowed—in them he acted with the same inimitable spirit with which he wrote—as his ideas and characters were truly original, so was his representation of the parts which he played—his pointed rapidity, his peculiar significance, and his laughable transitions, supported with unabated fire and uncommon whim, set him above all efforts of imitation ; and it may be said of him, not only as an author, but as an actor, that he snatched graces beyond the reach of art. (*Dramatic Censor* 1770.)

*Foote's characters.*

Hay. 1744. Feb. 6. Othello—Lord Foppington in Relapse—probably Pierre.

Dublin 1744-1745. Hitchcock does not mention his characters.

D. L. 1745-1746. Sir Harry Wildair—Lord Fopington in Relapse—Tinsel in Drummer—Sir Novelty Fashion — Bayes — Dick in Confederacy—Younger Loveless in Scornful Lady—Sir Courtly Nice.

Hay. 1747. In April Foote brought out his Diversions of the Morning.

1747-1748. In Nov. Foote gave Tea at Hay.—in March he gave Chocolate in Ireland—in April he brought out his Auction of Pictures at Hay.

Hay. 1748-1749. Foote began with his Auction and brought out the Knights in the Spring—he acted \*Hartop.

D. L. 1753-1754. Buck in Englishman in Paris—Fondlewife—Ben in Love for Love—Capt. Brazen.

C. G. 1754-1755. He acted some few nights, but no new character.

1755-1756. \*Buck in Englishman returned from Paris—Sir Paul Plyant—Lady Pentweazel in Taste.

D. L. 1756-1757. \*Cadwallader in Author—Gomez.

1757-1758. At D. L. in Oct.—at Dublin in Dec.—at D. L. in Jan.—no new character.

D. L. 1758-1759. Puzzle in Diversions of the Morning—Shylock—he is said to have failed in this part.

Crow-Street Dublin in Jan. 1760. \*Shift in Minor—Don Lewis in Love makes a Man—Fustian in Tragedy a-la-Mode.

Hay. Summer of 1760. \*Smirk, Shift and Mrs. Cole in Minor—Woodward was originally Mrs. Cole, in Ireland.

D. L. 1760-1761. \*Scotchman in Register Office.  
 D. L. Summer of 1761. Foote and Murphy managers—\*Young Philpot in Citizen—\*Distress in Wishes.

C. G. 1761-1762. \*Young Wilding in Lyar.

Hay. 1762. \*Lecturer in Orators.

1763. \*Major Sturgeon and \*Matthew Mug in Mayor of Garratt—\*Counsellor Demur in Foote's Trial.

1764. \*Sir Thomas Lofty and \*Sir Peter Pepperpot in Patron.

1765. \*Zachary Fungus in Commissary.

1767. \*Foote in Occasional Prelude—\*Francisco in Taylors.

1768. \*Devil in Devil upon two Sticks.

1769. \*Ailwood in Dr. Last in his Chariot.

1770. \*Sir Luke Limp in Lame Lover.

1771. \*Flint in Maid of Bath.

1772. \*Sir Matthew Mite in Nabob.

1773. \*Sir Robert Riscounter in Bankrupt.

1774. \*Aircastle in Cozeners.

1776. \*O'Donnavan in Capuchin.

\* *Originally.*

Wilkinson, who cannot be suspected of partiality to Foote, says, that if ever one person possessed the talent of pleasing more than another, it was he—Garrick was very inferiour to him in wit and repartee—Foote was not confined to any particular topic, he was equal to all—religion, law, politics, the manners of this or any age, and the stage of course—as a wit

he was of the first rank; but not satisfied in company, unless every eye was directed to him; he could not bear any one to slip in a good story, or give any entertaining information—a well-known Gentleman of the name of Chace Price was the only person of true wit that Foote would allow to be so, or with whom he would laugh and listen to with pleasure; but Foote actually praised Chace Price behind his back.

One part of his conduct was highly censurable—his propensity to turn every body into ridicule—it was policy not to quit the room where he was, as the moment a person's back was turned, he was certain to be served up "raw or roasted" without mercy, although that person might an hour before have conferred a serious obligation on him—when Murphy, in *Know your own Mind*, said "could not you stay till "my back was fairly turned?" Wilkinson thinks that he wrote this line with a view to Foote.

Foote's own peculiarities were full as extravagant as those of any person, whose gait, gesture, or history, he might choose to divert himself with.

In his *Imitations* he had been particularly severe—but when imitated himself, he was as sore as any body; of which Wilkinson gives a striking instance, that happened one night at Dublin.

Garrick was afraid of Foote and did every thing in his power to conciliate him—Foote behaved very ill to Garrick—in contradiction to all the world he questioned his abilities as an actor, and said every thing against him, that he well could as a man—Garrick happened one day to pay him a visit and was surprised to see a bust of himself placed on Foote's

bureau—"Is this intended as a compliment to me?" said Garrick—"certainly"—"and can you trust me "so near your cash and your bank notes?"—"Yes, "very well," said Foote, "for you see you have no "hands"—Two *bon mots* on Garrick's love of money and love of acting, Foote took care to repeat, as often as they came into his mind—that he loved money so well, that whenever he should retire from the stage, he was sure to commence Banker's Clerk for the pleasure of counting over the cash—and that as for his love of acting, he was so fond of it, that rather than not play, he would act in the hottest kitchen in the dog days for a sop in the pan—Foote had a supreme contempt for Garrick's Poetry, and expressed a fear of dying before him, lest Garrick should write his Epitaph. (*Wilkinson and Davies.*)

They were remarkable at Dublin, when pleased, for continuing to applaud till the curtain fell, often not suffering the play to finish—this was a compliment frequently paid to Sheridan; which occasioned Foote to say "my dear Sheridan I wish you would "relieve yourself of a great deal of labour and "trouble"—"in what manner?" says Sheridan—"why," says Foote, "instead of acting Richard the "3d, act Henry the 6th in the same Tragedy"—"Heavens, Mr. Foote, why should I relinquish "Richard, where you are witness I get such univer- "sal applause? give me your reason"—"O," says Foote, "the best reason in the world; for if you will "perform Henry instead of Richard, the play will "finish in the first act, and the players may go home "in good time to supper." (*Wilkinson and Davies.*)

A number of friends dined with Garrick on a

Christmas day—Foote was then in Ireland—it was said at table, that Foote had been horse-whipped by a Dublin apothecary, for mimicking him on the stage—“ I wonder,” said Garrick, “ that any man should show so much resentment to Foote ; he has a patent for such liberties ; nobody ever thought it *worth his while* to quarrel with him in London ”—“ I am glad,” said Dr. Johnson, “ to find that the *man is rising in the world* ”—the expression was afterwards reported to Foote ; who, in return, gave out, that he would produce the *Caliban of literature* on the stage—Johnson, being informed of this design, sent word to Foote, “ that the theatre being intended for the reformation of vice, he would step from the boxes on the stage, and correct him before the audience ”—Foote knew the intrepidity of his antagonist, and abandoned the design—no ill-will ensued—Johnson used to say “ that for broad-faced mirth, Foote had not his equal.” (*Murphy.*)

As a Dramatic Writer Foote stands very high—his Comedies have little or no plot, which is a great deficiency ; but his dialogue is superiour to that of most other authors ; it abounds with wit, humour, and satire ; and is peculiarly terse and well adapted to the stage ; seldom is there a superfluous word, or one that could be changed for the better—he boldly attacked vice in the higher orders of life, and his plays contain a history of the follies, customs and corruptions of the age in which he lived—he cared not whether the object of his Satire was in high or low life, provided the peculiarities were prominent enough, and the person well known—by his death the public lost a great check on fashionable vice and

folly—it is but justice to Foote to say, that tho' he sometimes turned an inoffensive person into ridicule (for instance Mr. Apreece) yet he seldom or never made a *severe* attack on any character that either met with public respect, or deserved to do so—if Sir Matthew Mite, Lady Kitty Crocodile, Dr. Squintum and Dr. Simony were not fair objects of Comic Satire, in the name of fortune who ever was ?

As Foote has ridiculed Physic and Law in the Devil upon Two Sticks and the Lame Lover, so he would probably have dedicated one play to the service of the Church, but that he was well aware that such a play would not be suffered to be acted—it is however to be wished that he had done it ; provided he had done it judiciously and not treated the Clergy worse than he has done the Physicians and the Lawyers, for no respectable person in either of these two professions need take offence at the Devil upon Two Sticks or the Lame Lover.

In the Magnetick Lady, Ironside the Soldier says—

- “ For I do never feel myself perturb'd  
 “ With any general words 'gainst my profession,  
 “ Unless by some smart stroke upon myself  
 “ They do awake and stir me.”
-

## ARISTOPHANES.

Foote has been often called the modern Aristophanes, but not with strict propriety; for tho' he was entitled to that appellation from his wit; and tho', like Aristophanes, he did not care what he said, or whom he attacked to raise a laugh, yet there was this material difference between them—Foote brought on the stage real persons under fictitious names—Aristophanes real persons with their real names—Cleon was indeed an exception to this, but Nicias, Demosthenes and others were served up without ceremony—Euripides is one of the Dram. Pers. in 3 of the 11 plays which remain.

Some of the plays of Aristophanes have been translated into English—but there has been no complete translation of them—it seems more difficult to make a good translation of Aristophanes than of any other author—some of his jokes depend on a particular word, and cannot be translated—others are so indecent that no person would venture to translate them—yet if they be omitted, the translated play must give the English reader a very imperfect notion of the original—Brunck observes—“if in Aristophanes many things occur which are repugnant to our manners, they ought not to be considered as faults—he wrote for his own countrymen, and not for us—we know that the divine Plato was pleased with Aristophanes—and it can be no disparage-



“ ment to any one in modern times, to be pleased  
 “ with what pleased Plato.”

Shakspeare was not the only Poet on whom Voltaire made an impotent attack ; of Aristophanes he said—“ this Comic Poet, who is neither Comic, nor  
 “ a Poet, would not have been permitted among us  
 “ to have brought out his Farces at the Fair of St.  
 “ Lawrence ”—at which Brunck is justly indignant—he says—“ if Aristophanes be not a Comic Poet,  
 “ let him tell us who ever was ”—the best of the joke is, that Voltaire could not read Aristophanes in Greek.

Aristophanes wrote 34 Comedies, (*Ainsworth*) of which only 11 remain entire.

1. Plutus—Chremylus, who is an honest man, consults the Oracle of Apollo—the Oracle directs him to persuade the first person whom he shall meet, to go with him to his house—the person proves to be Plutus, the God of Riches, who is blind—after Plutus has entered the house of Chremylus, Poverty comes out of it—she strongly represents the advantages which mankind receives from her—she is however forced to depart—Plutus is conveyed to the temple of Esculapius, where he recovers his eyesight—he distributes his gifts to the good, and takes them away from the bad—Carion, the servant of Chremylus, and a Just Man strip a Sycophant, and put on him a ragged cloak, which the Just Man had worn for 13 years—an old woman complains bitterly that a young man, whom she had kept, had deserted her—the young man laughs at her—Mercury and the Priest of Jupiter enter almost starved, as since Plutus

had recovered his sight, no one had sacrificed to the Gods——this is a very good Comedy—it was translated by Fielding and Young in 1742—their translation is a pretty good one.

2. Clouds—Strepsiades, owing to the extravagance of his son, Phidippides, is in debt—he wishes by the assistance of Phidippides to defraud his creditors—for this purpose he wants him to go to Socrates, and to learn from him how to “make the worse appear the better reason”—Phidippides refuses to do so—Strepsiades applies to Socrates himself—Socrates tells him to lie down on a couch and meditate—after a little time Socrates says to him—“what have you got?” Strepsiades answers—“nothing, except” \* \* \*—the remainder of the line must not be translated—the answer of the old man is truly ludicrous, as being to the last degree foreign from what Socrates either meant, or expected—Strepsiades is too old and stupid to make any progress—he then prevails on his son to put himself under the tuition of Socrates—the son does learn—and having learnt, he beats his father, and justifies himself for so doing—the father sets the school of Socrates on fire—the Chorus consists of the Clouds, who appear in a female shape—hence the name of the play.

Cumberland translated the Clouds—he had made himself perfectly master of the meaning of the text, and has translated the serious parts well—in the comic parts he has failed—we look in vain for the fun of Aristophanes—he has omitted several things, and paraphrased others—at line 734 he has passed over in silence, one of the best jokes in the play—at line 1273 he justly observes that the joke could not

be put into English—in the course of the play a Just and an Unjust Man enter into a dispute—the Unjust Man by his sophistry reduces the Just Man to silence—the conclusion of this scene in the Greek is irresistibly comic—the reader of Cumberland's translation would probably not move a muscle—he makes the Just Man say—"Numerous birds of the same *filthy* figure"—this is so far from being a translation, that it is an absolute perversion of the Greek text—nothing can be more just than the stigma which Cumberland stamps on a certain vice—and nothing more contrary to the intention of Aristophanes—he is in jest—Cumberland is in earnest—Cumberland has translated the play into blank verse—it would perhaps have been better to have translated it into prose—Cumberland was very far from possessing Massinger's happy faculty, of saying ludicrous things in blank verse.

The *Clouds* is the best of the plays of Aristophanes—but it has occasioned a strong prejudice against him, and one that still subsists—it has been supposed that Anytus and Melitus, intending to accuse Socrates of impiety, bribed Aristophanes to bring him on the stage; and that the hatred of the people, and the anger of the judges was so excited by the *Clouds*, that Socrates was soon after condemned—this is chiefly founded on a silly story related by Ælian—in fact Socrates was not put to death till 23 years after that play was written—the Sophists and Comic Poets were at open war—Aristophanes, being determined to say all the ridiculous things he could of them, made Socrates his principal character, as being the most celebrated Philosopher of his time—

but the lowest spectator in the theatre knew that many things are said, in the *Clouds*, of Socrates, which were not really applicable to him—the Satire, which contributed not a little to diminish the power of Cleon, did Socrates no harm—(*Brunck*)—nor is there any reason to suppose, that either Socrates or his friends, were *seriously* offended at it—they knew that the sole object of Aristophanes was to raise a laugh, and that he did not care at whose expense it was.\*

If Aristophanes had really injured Socrates, we may be sure Plato would not have introduced him in the *Symposium* as conversing with Socrates; nor would he have complimented him so highly as he does in this Epigram—

Αἱ Χαριτεῖς τεμενος τι λαβεῖν, ὅπερ οὐχὶ πεσεῖται  
Ζητῆσαι, ψυχὴν εὐρον Ἀριστοφάνους.

3. *Frogs*—Bacchus, being desirous to have a good poet, sets off for the infernal regions, that he might bring back Euripides—Bacchus is dressed as Hercules—but when any thing happens to frighten him, he persuades his servant, Xanthias, to change clothes

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\* The Duke of Buckingham in the King's private apartments, took the bellows and carried them with a ridiculous gravity in imitation of Lord Chancellor Clarendon with the Great Seal; while Col. Titus marched before him with the fire-shovel like the Usher who carried the Mace—this, no doubt, occasioned a laugh; but when Lord Clarendon had conducted a debate in the House of Lords, he might set the bellows and fire-shovel at defiance. (*Dr. Hey.*)

with him—Bacchus is ferried over the Stygian lake by Charon—Xanthias is made to run round—a Chorus of Frogs makes a great noise—hence the name of the play—Æschylus and Euripides have a long contention for superiority—this is a very good scene—Pluto allows Bacchus to make his choice of Æschylus or Euripides—Bacchus at last determines to carry back Æschylus with him.

4. Horsemen—this Comedy was written to expose Cleon—Cleon was a tanner, who at that time had great influence with the Athenian people—the persons who made masks for the theatre, were afraid to make one, so as to represent Cleon—and Aristophanes, contrary to his usual practice, brought him on the stage under the fictitious name of Paphlagon—Nicias and Demosthenes are introduced as slaves—they consult about running away—they describe the manners of Paphlagon—while Paphlagon is asleep, Nicias takes from him an Oracle—Agoracritus enters—he is a sausage-maker—Nicias and Demosthenes encourage him to undertake the management of the public affairs—partly because he is an impudent, worthless fellow—and partly because the Oracle had foretold that a sausage-maker should destroy the tanner—the bulk of the play consists of the contention between Paphlagon and Agoracritus—this contention is carried on with much low humour—the Horsemen, who form the Chorus, side with Agoracritus—the Athenian people are represented as an Old Man, and under the name of Demos—at the conclusion, Demos commits the management of himself to Agoracritus.

For the fate of Cleon, see the beginning of the

5th book of Thucydides—Cleon persuaded the Athenians to send some troops into Thrace under his own command—he was at first successful—but was, after a short time, defeated by Brasidas, and killed.

5. Inhabitants of Acharnæ—the Senate being assembled, Amphytheus proposes that they should make peace with the Lacedæmonians—he is turned out of the Senate house—Dicæopolis (that is an honest man) desires Amphytheus to procure a separate peace for himself and his family—Amphytheus does so—the inhabitants of Acharnæ, who form the Chorus, threaten Dicæopolis with death—he with difficulty prevails on them to let him plead his cause—he wishes to put himself into a miserable dress—for this purpose he asks Euripides (who often introduces his heroes in distress) to lend him the rags of Telephus—this is a good scene—Dicæopolis pleads his cause—the Chorus are divided in their sentiments—an inhabitant of Megara offers to sell Dicæopolis two young pigs—the pigs are his two daughters dressed like pigs—the humour of this scene consists in equivocation—not of the most decent kind—a Bœotian offers Dicæopolis other commodities—a Sycophant accuses Dicæopolis for trading with the enemies of his country—Dicæopolis gives the Sycophant to the Bœotian in return for what he had bought of him—Dicæopolis makes a feast—Lamachus, who was a soldier of fortune, and always an enemy to peace, enters wounded—Dicæopolis laughs at him—it appears from this last scene that the Athenian soldiers wore feathers in their helmets.

6. Wasps—in this Comedy Aristophanes exposes the litigious disposition of the Athenians—it has

been partly brought on the French stage by Racine—Racine's play was translated in 1715 as the *Litigants*—Philocleon is so fond of law that his brain is almost turned with it—Bdelycleon, his son, endeavours to confine him to his house—Philocleon endeavours to make his escape—the Chorus consists of old men, who are as fond of law as Philocleon—they are dressed like Wasps to shew the irritability of their disposition—Philocleon expatiates on the advantages that accrue to the judges—Bdelycleon endeavours to refute him—at last they agree that Philocleon should try causes at home—a dog is tried for eating a cheese—a servant accuses the dog—Bdelycleon defends him—the latter produces the dog's puppies to excite compassion—Bdelycleon by a trick causes his father to acquit the dog—Philocleon is so disappointed that he nearly faints—this is a very good scene—at the conclusion, Bdelycleon persuades his father to change his mode of life.

7. *Birds*—when this play was acted, the affairs of the Athenians were in a bad state—Aristophanes in this play is supposed to intimate the necessity of making a total change in the management of the public affairs—Euelpides and Pisthetærus, two Athenian citizens, determine to go to Tereus, who had been turned into a lapwing, and consult with him as to what city it is best to live in—Tereus enters dressed as a lapwing—he calls the other birds together—the birds at first threaten Euelpides and Pisthetærus with death—the lapwing appeases them—Pisthetærus persuades the birds to build a city in the air—to call on Jupiter to resign the government to them—and to proclaim a sacred war against him, if

he should refuse—he tells them likewise to send word to mankind, that the birds are become kings, and that they must sacrifice to them first, and then to the gods—the birds build a city as they are advised—Prometheus counsels Pisthetærus not to let the birds make peace with Jupiter, unless he will resign the sovereignty to them—Prometheus holds an umbrella over his head, that Jupiter may not see him—Neptune, Triballus and Hercules come as ambassadors from the gods—the gods are forced to submit.

8. Peace—the object of Aristophanes in this Comedy was to induce the Athenians and the other Grecians, who were tired out with the length of the Peloponnesian war, to make peace—Brasidas and Cleon, who had been the great promoters of the war, were at that time dead—a countryman called Trygæus is very desirous of peace—he flies up to heaven on the back of a large beetle—Mercury tells him, that the Gods, being angry with the Grecians for continuing so long at war, had departed from heaven—and that they had placed War in their room—he shows Trygæus a pit, into which War had thrust Peace, and covered her with stones—Trygæus and the Chorus with difficulty pull Peace out of the pit—Trygæus carries Peace home with him—they sacrifice to her.

9. The Female Orators—the Women assemble very early in the morning to consult about a change of public affairs—Praxagora is at the head of them—she rehearses the reasons which she means to allege for committing the government of the city to the women—the women steal the clothes of their husbands, and dress themselves with false beards—



Blepyrus, the husband of Praxagora, enters in his wife's clothes—Chremes relates to him what had happened at the Assembly in the Pnyx—namely, that a decree had been made to put the care of the public affairs into the hands of the women—the women pass two important votes—the 1st is, that all things should be in common—the 2d is, that no man should kiss a young woman till he had first kissed those that are older—a young man is very indignant at this vote, but the old women force him to comply with it.

10. The Feast of Ceres—the women are so angry with Euripides for the abuse which he had bestowed on them in his tragedies, that they are determined to accuse him, and have him tried for his life—Euripides is aware of their determination—in his distress he applies to Agathon (the poet—Mnesilochus, the father in law of Euripides, accompanies him—as Agathon is of an effeminate appearance, Euripides wants him to dress himself as a woman, and to plead his cause—Agathon refuses to do so—Mnesilochus undertakes to defend Euripides—Agathon lends Mnesilochus a female dress—the women assemble to celebrate the Feast of Ceres—they accuse Euripides—Mnesilochus defends him stoutly—he contends that Euripides had not said, by a vast deal, as much against women, as he might have done—the women discover Mnesilochus—he snatches (as he supposes) a child from one of them—he threatens to kill the child, if the women will not let him go—the child proves to be a skin full of wine—the women take Mnesilochus into custody—one of them goes for a magistrate—Mnesilochus and Euripides have re-

course to various stratagems—Mnesilochus first assumes the character of Helena, in Euripides' tragedy of that name—Euripides enters as Menelaus—he endeavours to carry off Mnesilochus, but is prevented—a magistrate commits Mnesilochus to the care of an archer—Mnesilochus assumes the character of Andromeda—Euripides enters as Perseus—this attempt is as unsuccessful as the former one—Euripides, in his proper character, promises the women never more to say any thing against them, if they will let him carry off Mnesilochus—the women accept his offer—Euripides in the disguise of an old woman, brings in a courtesan—while the archer is making love to the courtesan, Euripides sets Mnesilochus at liberty—this C. is peculiarly pleasant—a good deal is introduced from the plays of Euripides.

11. *Lysistrata*—*Lysistrata* assembles the Athenian, Bœotian, and Peloponnesian women to consult with them about putting an end to the war—she tells them that in order to effect this purpose they must make one sacrifice—they express their readiness to do so, but when *Lysistrata* explains herself, their resolution fails them—at last they take an oath not to cohabit with their husbands till peace is made—the women take possession of the citadel in which the money for the supply of the war is kept—the men are not able to get the better of them—a good scene ensues between *Cinesias* and his wife *Myrrhina*—she tantalizes him completely—the Lacedæmonian Embassadors come to treat about peace—*Lysistrata* is called and peace is concluded—the stage properties, which the Athenians and Lacedæmonians make use of in the latter part of the play, must not be described.

Horace says—

*Eupolis, atque Cratinus, Aristophanesque poetæ,  
Atque alii, quorum comœdia prisca virorum est,  
Si quis erat dignus describi, quod malus, aut  
fur,  
Quod mœchus foret, aut sicarius, aut alioqui  
Famosus, multâ cum libertate notabant.*

In the time of Eupolis, Cratinus, and Aristophanes there was a pure Democracy at Athens—freedom of speech was allowed to all—the Comic Poets were not afraid to ridicule the generals, the judges, or the private citizens who were conspicuous for their vices—the people heard the Poets with pleasure—and the Poets had but little mercy on those whom they brought on the stage—when the Democracy was turned into an Oligarchy, the Poets were frightened—hence arose what is called the middle Comedy—and afterwards the new Comedy—in which last Menander was the most eminent.

In the old Comedy the masks, in which the actors performed, were made as like as possible to the persons who were to be brought on the stage—so that before the actor spoke, it was manifest from the mask whom he meant to represent—but in the time of Menander and the new Comedy, the masks were made with strange eyebrows, with distorted mouths, and in a form hardly human—this was done for fear even of an *accidental* resemblance to the persons in power.

There was another peculiarity in the old Comedy—the persons who constituted the Chorus sometimes came forward, and addressed the audience—in these

addresses the Poets either made an apology for themselves, or spoke about public affairs—these occasional addresses did not survive the Democracy. (*Platonius.*)

The works of Eupolis and Cratinus have perished, so that the nature of the old Comedy can only be known from Aristophanes—Brunck published his edition of Aristophanes in 1783—he calls Aristophanes the most ingenious writer of all antiquity, and the most perfect pattern of the Attic dialect—he observes that no one can rightly understand the jokes, the drollery, and the wit of Aristophanes without reading him in Greek—Brunck himself has made the difficulty of reading Aristophanes in Greek vastly less than it was.

Brunck observes in his preface—“ I think that no  
 “ one, who has made the trial, can be ignorant how  
 “ easily it may happen that a person in transcribing  
 “ may distinctly see what is before his eyes, and  
 “ yet, through a momentary absence of mind, write  
 “ something else.”

BATH 1776-1777.

Oct. 3. Macbeth. Macbeth = Henderson : Macduff = Dimond : 1st Witch = Edwin : Lady Macbeth = Miss Mansell.

5. Distressed Mother. Orestes = Dimond : Pyrrhus = Henderson : Hermione = Miss Mansell.

8. Much ado. Benedick = Henderson : Dogberry = Edwin : Claudio = Dimond : Beatrice = Mrs. Didier.

19. Amphitryon. Jupiter = Henderson : Sosia = Edwin : Gripus = Blisset : Alcmena = Miss Mansell : Phædra = Mrs. Didier.

24. Runaway. George Hargrave = Henderson : Justice = Edwin.

31. Hamlet. Hamlet = Henderson : Polonius and 1st Gravedigger = Edwin :—with Two Misers. Hunks = Edwin : Gripe = Blisset.

Nov. 2. Careless Husband. Sir Charles Easy = Henderson.

12. Plain Dealer. Manly = Henderson : Jerry Blackacre = Edwin.

14. King John. King = Henderson : Faulconbridge = Dimond : Hubert = Blisset : Constance = Miss Mansell.

26. Grecian Daughter. Evander = Henderson : Philotas = Dimond : Euphrasia = Miss Mansell :—with Lethe. Lord Chalkstone = Henderson : Old Man = Edwin.

Dec. 7. Man's the Master. Don John = Henderson : Sancho = Edwin.

14. Merry Wives. Falstaff = Henderson : Ford = Dimond : Sir Hugh Evans = Edwin.

17. Rehearsal. Bayes = Henderson.

21. Foundling. Young Belmont = Henderson : Sir Roger Belmont = Edwin.

Jan. 16. Semiramis. Arzaces = Dimond : Assures = Henderson : Semiramis = Miss Mansell.

21. She wou'd and she wou'd not. Don Manuel = Edwin : Octavio = Henderson.

23. Stratagem. Archer = Henderson : Scrub = Edwin.

Feb. 1. Mrs. Didier's bt. Love for Love. Valentine = Henderson : Foresight = Edwin : Ben = Didier : Sir Sampson Legend = Blisset : Scandal = Dimond : Angelica = Mrs. Didier :—with Citizen. Old Philpot = Edwin : Young Philpot = Didier : Maria = Mrs. Didier.

4. Henderson's bt. Rule a Wife. Leon = Henderson : Perez = Didier : Estifania = Mrs. Didier :—with Deuce is in him. Col. Tamper = Henderson.

11. Edwin's bt. Love makes a Man, and Portrait. Edwin acted Don Choleric and Pantaloon.

15. Author. Cadwallader = Edwin :—with original Prologue by Henderson.

18. Dimond's bt. Merope. Dorilas = Dimond : Merope = Miss Mansell.

March 4. Sir Thomas Overbury. Overbury = Dimond : Somerset = Henderson : Countess of Somerset = Miss Mansell.

6. Henry 4th. Falstaff = Henderson : Hotspur = Dimond : 1st Carrier = Edwin.

8. Wonder. Don Felix = Dimond.

13. Suspicious Husband. Ranger = Henderson : Frankly = Dimond : Tester = Edwin.

20. Trip to Scarborough. Loveless = Henderson : Young Fashion = Dimond : Lory = Edwin.

31. Romeo and Juliet. Apothecary = Edwin.

April 2. Selima and Azor. Ali = Edwin.

3. Jane Shore. Hastings = Henderson.

17. Henry 5th = Henderson : Fluellin = Edwin : Chorus = Dimond.

24. Braganza. Braganza = Dimond : Velasquez = Henderson : Duchess = Miss Mansell.

May 1. Countess of Salisbury. Alwin = Henderson: Raymond = Dimond: Countess = Miss Mansell.

3. All the World's a Stage. Diggery = Edwin.

13. Ephesian Matron. Father = Edwin.

17. Didier's bt. Busy Body. Marplot = Mrs. Didier: Sir Francis Gripe = Edwin: Sir George Airy = Dimond:—with Mayor of Garratt. Major Sturgeon = Didier: Jerry Sneak = Edwin: Mrs. Sneak = Mrs. Didier.

29. Way to keep him. Lovemore = Dimond: Sir Bashful Constant = Keasberry: Sir Brilliant Fashion = Didier: Widow Bellmour = Mrs. Didier: Mrs. Lovemore = Miss Mansell.

31. Fashionable Lover. Lord Abberville = Didier: Tyrrel = Dimond: Aubrey = Blisset: Miss Aubrey = Miss Mansell:—last play.

In the course of the season Henderson acted Pierre—Don John in Chances—Richard 3d—Comus—Lorenzo in S. F.—Oakly—Shylock.

Dimond acted Lord Townly—Sir G. Truman in Drummer—Orlando.

Edwin acted Sir Francis Wronghead—Sir Harry Sycamore—Davy in Bon Ton—Thomas Filbert—Vellum—Martin in Cooper—Jobson—Don Diego—Rigdum Funnidos—Dr. Rosy—Trusty in Ghost—Varland—Sir Jacob Thrift in Hotel—Midas—Touchstone—Justice Woodcock—Don Lopez in Wonder—Squire Richard—Peachum.

Mrs. Didier played the principal parts in Comedy, and Miss Mansell those in Tragedy—Brett and Miss Wheeler were the principal singers.

## LIVERPOOL BILLS 1777.

June 2. Busy Body. Marplot = Lee Lewes.

4. Citizen. Old and Young Philpot = Wilson and Lee Lewes : Maria = Mrs. Wilson.

9. Lee Lewes acted Mercutio.

11. Wonder. Violante = Mrs. Wilson : Flora = Mrs. Kniveton :—with Don Quixote in England. Don Quixote = Lee Lewes : Sancho = Wilson.

18. Stratagem, with Country Wife. Pinchwife = Wilson : Mrs. Pinchwife = Mrs. Wilson.

20. All the World's a Stage. Diggery = Wilson.

21. Wilson acted Periwinkle.

25. Recruiting Officer. Bullock = Wilson : Sylvia = Mrs. Wilson :—with Harlequin's Invasion. Harlequin = Lee Lewes : Snip = Wilson : Dolly Snip = Mrs. Wilson.

27. Sir Thomas Overbury. Somerset = Kemble, 1st appearance there : Countess of Somerset = Mrs. Siddons.

30. Henry 2d. King = Clinch : Queen = Mrs. Siddons.

July 1. Fashionable Lover. Tyrrel = Clinch : Dr. Druid = Lee Lewes : Colin = Wilson.

3. Sir Thomas Overbury, as before.

5. Jane Shore = Mrs. Hartley, her last appearance this season : Alicia = Mrs. Siddons : Dumont = Clinch.

7. Miss Younge made her 1st appearance in Grecian Daughter.



9. Miss Younge acted Lady Townly.
11. Cymbeline. Jachimo = Clinch : Imogen = Miss Younge : Queen = Mrs. Barrington.
12. Suspicious Husband. Frankly = Clinch : Clarinda = Mrs. Siddons : Lucetta = Mrs. Wilson.
14. Zenobia. Rhadamistus = Clinch : Teribazus = Lewis : Zenobia = Miss Younge.
16. As you like it. Touchstone = Wilson : Jaques = Clinch : Rosalind (with a song) = Miss Younge.
18. Miss Younge acted the Countess of Salisbury.
19. George Barnwell = Kemble : Millwood = Mrs. Siddons : Lucy = Mrs. Barrington :—with Hotel. Sir Jacob Thrift = Wilson : Trimwell = Lee Lewes.
21. Miss Younge's bt. Heroine of the Cave. Alberti = Clinch : Colredo = Kemble : Clermont = Lewis : Constantia = Miss Younge :—with High Life. Duke's Servant = Lee Lewes : Philip = Wilson : Kitty (with a song and mock Minuet) = Miss Younge.
23. Hamlet = Lewis : Ghost = Clinch : Osrick = Lee Lewes : Polonius = Wilson : Ophelia = Mrs. Wilson : Queen = Mrs. Siddons.
25. Miss Younge acted Mrs. Oakly.
26. Merchant of Venice. Shylock = Wilson : Portia = Mrs. Siddons.
28. Rival Queens. Alexander = Clinch : Statira = Mrs. Siddons : Roxana = Miss Younge.
30. Twelfth Night. Malvolio = Wilson : Sir Andrew Aguecheek = Lee Lewes : Olivia = Mrs. Kniveton : Viola = Miss Younge : Maria = Mrs. Wilson.
- Aug. 1. Miss Younge acted Lady Townly :—with Upholsterer. Razor = Lee Lewes : Pamphlet = Wilson : Mrs. Termagant = Mrs. Wilson.

2. All for Love. Cleopatra = Mrs. Siddons.
4. Earl of Warwick = Lewis : King = Clinch : Margaret of Anjou = Miss Younge.
6. Venice Preserved. Jaffier = Clinch : Pierre = Lewis : Belvidera = Miss Younge.
8. Matilda. Morcar = Clinch : Edwin = Kemble : Matilda = Miss Younge, positively her last appearance.
9. Fair Quaker. Mizen = Lee Lewes : Binnacle = Wilson : Dorcas Zeal = Mrs. Wilson.
11. Funeral. Lord Hardy = Clinch : Trim = Lee Lewes : Campley = Lewis : Sable = Wilson : Lady Brumpton = Mrs. Siddons : Lady Harriet = Mrs. Wilson :—with Absent Man by Lee Lewes.
13. Love makes a Man. Carlos = Lewis : Clodio = Lee Lewes : Don Lewis = Wilson.
15. Rivals, with Bankrupt. Sir Robert Riscounter = Wilson : Margin = Lee Lewes : Lydia = Mrs. Wilson.
18. Miss Leeson's bt. Woman's a Riddle. Courtwell = Lewis : Sir Amorous Vainwit = Lee Lewes : Aspin = Wilson : Lady Outside = Mrs. Siddons : Miranda = Miss Leeson :—with Royal Merchant, with the original Mock Coronation. Vandunk = Wilson : Jaqueline = Mrs. Wilson :—the original Mock Coronation is nonsense—see Irish Stage 1734.
20. Mrs. Wilson's bt. Way of the World. Fainall = Clinch : Sir Wilful Witwou'd = Wilson : Millamant = Mrs. Wilson : Mrs. Marwood = Mrs. Siddons :—with Doctor Last in his Chariot. Dr. Last = Wilson : Prudence = Mrs. Wilson.
22. Mahon's bt. School for Wives. Torrington = Lee Lewes : Capt. Savage = Kemble : Mrs. Belville = Mrs. Siddons :—with Chrononhotonthologos.

King of the Fiddlers = Siddons :—he played many small parts.

23. Woman's a Riddle, as before.

25. Falstaff's Wedding. Falstaff = Wilson : Slender = Lee Lewes : Dame Ursula = Mrs. Siddons : —with (originally given in the Primitive Puppetshow) Piety in Pattens. Squire Boothby = Siddons : Thomas Steady = Wilson : Polly Pattens = Mrs. Wilson.

27. For bt. of Mrs. Siddons. Philaster = Lewis : Pharamond = Clinch : Bellario = Mrs. Siddons : Arethusa = Mrs. Kniveton.

29. Douglas = Lewis : Lady Randolph = Mrs. Siddons.

30. Romeo and Juliet = Lewis and Mrs. Siddons : Nurse = Mrs. Barrington.

Sep. 1. All in the Wrong. Sir John Restless = Lee Lewes : Beverley = Lewis : Belinda = Mrs. Wilson : Lady Restless = Mrs. Siddons.

3. Lee Lewes' bt. Busy Body. Miranda = Mrs. Siddons.

5. Packer's bt. Never acted there, Good-natured Man. Croaker = Wilson : Lofty = Lewis : Honeywood = Clinch : Twitch = Lee Lewes : Miss Richland = Mrs. Siddons : Olivia = Mrs. Kniveton : Garnet = Mrs. Wilson : —with Englishman in Paris. Buck = Lee Lewes : Lucinda = Mrs. Wilson :—*r. b.*

6. Mrs. Siddons acted Lady Restless.

8. Clinch's bt. Tender Husband. Capt Clerimont = Clinch : Sir Harry Gubbin = Wilson : Humphrey Gubbin = Lee Lewes : Bidy Tipkin = Mrs. Wilson :

Mrs. Clerimont = Mrs. Siddons : Aunt = Mrs. Barrington.

10. Wilson's bt. Richard 3d = Wilson, his 1st appearance in Tragedy : Richmond = Clinch : Queen = Mrs. Siddons :—with Minor. Shift, Smirk, and Mrs. Cole = Wilson.

12. Mrs. Kniveton's bt. Pilgrim. Pedro = Lewis : Roderigo = Kemble : Alphonso = Wilson : Mad Welchman = Lee Lewes : Alinda = Mrs. Kniveton : Juletta = Mrs. Wilson.

13. Mrs. Siddons acted Miss Richland.

15. For bt. of Lewis. Know your own Mind. Lady Bell = Mrs. Siddons :—with Mayor of Garratt. Major = Wilson : Jerry Sneak = Lee Lewes : Mrs. Sneak = Mrs. Wilson. (*From Mr. Field.*)

The London Performers acted several of their usual characters—Kemble acted but little, and had no benefit.

## ÆSCHYLUS.

Potter published his translation of Æschylus in 1777—(B. D.)—Æschylus wrote a large number of plays—of which only 7 remain entire.

1. Prometheus in Chains—Prometheus had con-

ferred many benefits on mankind—particularly by giving them fire, which he had stolen from heaven—Jupiter was enraged at Prometheus, and, by his orders, Prometheus, in the 1st scene, is chained to a rock—Prometheus is indignant—he taxes Jupiter with ingratitude, and obscurely intimates that the time will come when Jupiter will stand in need of his assistance—Oceanus offers to intercede with Jupiter in favour of Prometheus—Prometheus declines his offer—a long scene ensues between Io and Prometheus—after her exit, Prometheus expresses his contempt of Jupiter—Hermes, in the name of Jupiter, commands Prometheus to explain what that marriage is, which was likely to be fatal to Jupiter—Prometheus positively refuses to do so—he is conscious of his own immortality, and sets Jupiter at defiance—a violent tempest, with thunder and lightning, arises—Prometheus is precipitated into Tartarus, but retains his constancy to the last—this is a fine T.—the marriage to which Prometheus alludes is that of Thetis—Jupiter had intended to marry her, but on finding that it was decreed by the Fates, that Thetis should produce a son greater than his father, he desisted from his intention, and Thetis married Peleus—the decree of the Fates was fulfilled in Achilles.

2. Seven Chiefs against Thebes—the fable of this T. is in a great degree the same as that of the Phœnissæ of Euripides—Eteocles and Polynices, the sons of Œdipus, had agreed to reign alternate years—at the end of the first year Eteocles had refused to resign the throne to his brother—Polynices had married the daughter of the King of Argos—Polynices,

with six other Chiefs, besieges Thebes—Eteocles and Polynices fight—they kill one another—the Argives are defeated—Antigone and Ismene, the sisters of Eteocles and Polynices, lament over their brothers—a herald proclaims, that the principal Thebans have decreed that Eteocles should be buried honourably, but that the dead body of Polynices should be left as a prey for the dogs—Antigone protests that she will bury Polynices at all hazards—Ismene is less resolute—there is a long scene in which the Seven Chiefs are particularly described—Amphiaraus is said to be a man, “who does not wish to *seem* excellent, but “really to be so”—when this line was spoken in the theatre, all who were present looked at Aristides. (*Plutarch.*)

3. Persians—the scene lies at Susa before the palace—Xerxes is absent on his expedition into Greece—Atossa, the mother of Xerxes, is terrified by a dream which she had had on the preceding night—she relates the particulars of it to the old men who form the Chorus—a messenger brings the news of the total defeat of the Persian navy—he gives a minute account of the battle of Salamis—the Ghost of Darius appears to Atossa and the Chorus—he foretells the loss which the Persian army would sustain at Plataea—Xerxes enters in a miserable state—the T. concludes with the lamentations of Xerxes and the Chorus—Æschylus distinguished himself at the battles of Salamis and Plataea—he has inserted several clap-traps in his play.

4. Agamemnon—see D. L. April 6 1738.

5. Choephoræ—see C. G. March 13 1769.

6. Eumenides—that is, the Furies—this play is

a sequel to the former one—Orestes had killed his mother, in revenge for the murder of his father by Clytemnestra—Orestes is discovered in the temple of Apollo—with the Furies asleep—Apollo directs him to go to Athens, and promises to protect him—Orestes makes his exit—the Ghost of Clytemnestra reproaches the Furies for having suffered her murderer to escape—the Furies start up and pursue Orestes—the next scene is at Athens—Orestes takes refuge in the temple of Pallas—the Furies threaten him with their vengeance—Pallas commits the decision of the dispute to the principal Athenian citizens—Orestes is brought to his trial—the Furies accuse Orestes—Apollo bears testimony in his favour—Orestes is acquitted—the Furies are enraged—Pallas appeases them.

7. Supplicants—see L. I. F. Jan 22 1722.

END OF VOL. V.











